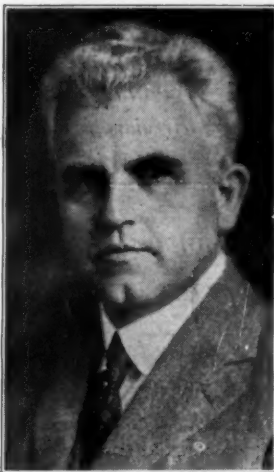


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OCTOBER, 1927

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No. 1

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Editorial Comment

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THE JOURNAL

Of the 15,000 music teachers who will read this issue of the JOURNAL, there are many who have never seen the magazine before; there are many more who know it only slightly; and there are many who have read it for years without a definite knowledge of why and how it exists. During the last two years there has been confusion in the minds of many of us, as must always be the case when new forms of organization are put into operation. These paragraphs are intended to explain matters which are of real importance to every music teacher in the country.

The JOURNAL is the official organ of the Music Supervisors National Conference and of the Five Sectional Conferences. A part of your Conference dues is allotted to the publication office; this money pays the cost of printing and distributing the annual Book of Proceedings, and also helps pay the cost of the JOURNAL. The balance of the cost of the JOURNAL is earned through the sale of advertising. The magazine is sent regularly, five times during each school year,

to all members of the conferences, as part of the "quid pro dues." It is also sent free of charge to other music teachers and others to whom it is useful, on request.

The Book of Proceedings is published each year, and covers the annual meetings of the national and sectional conferences. Active membership in any one of the conferences entitles you to the Book for that year; if a member does not receive it, it is only because we do not have a confirmation of his address. The 1927 Book, which covers the five sectional meetings held last spring, is now being distributed; it is a volume of almost five hundred pages, a veritable mine of information for school music teachers.

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You may send your fee for this year either (1) to your state chairman, or (2) to the treasurer of your sectional conference, or (3) to Paul J. Weaver, Chapel Hill, N. C., who will forward it to the National Treasurer (he is on leave of absence this year and is traveling at present.) On pages 61, 63, of this issue you will find a list of sectional treasurers and state chairmen.

—o—

CONFERENCE BULLETINS

The JOURNAL office publishes a series of studies made by the National Research Council of Music Education and adopted by the National Conference as its official pronouncements. These studies are authoritative, and have been extensively used throughout the country. We also publish a series of Monographs and Reprints, consisting of important committee reports and valuable studies made by individuals; this series will be augmented considerably during the current year.

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Each year, many people who value the JOURNAL and who want to help it in its financial struggle send contributions to us. In the past, we have acknowledged these publicly in each issue of the magazine. Hereafter these public lists will be omitted, and we will write a note of thanks to those who send contributions to us—a more dignified sort of procedure, to our notion!

—o—

**WORK
AFTER PLAY**

We're all back in the harness again, teaching the young idea to musicate.

The editor hopes every one of you has had a real vacation—some good rest and a change of activity that brings you back to your work with a new spirit of vigor and interest. He hopes you have had half such an interesting time this summer as he himself has had! Having spent his first month in Europe, he feels entirely capable of speaking authoritatively on all subjects connected with England and France, and particularly with London and Paris, from the prices charged by taxis and the best places to find the best food cheapest, to such relatively unimportant subjects as international trade and world peace!

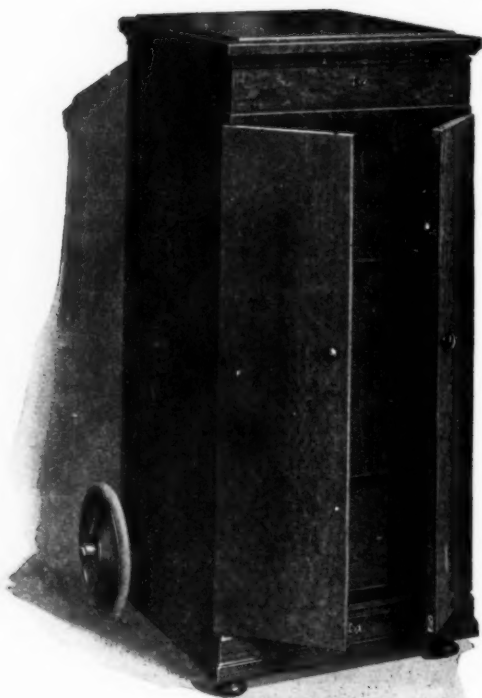
When one takes a college glee club on a long trip he is bound to have interesting experiences; and when the editor returned from this series of twenty-five concerts with the U. N. C. Glee Club he was no exception to the rule. Three things that happened in Paris and London were so impressive that they must be passed on to you.

We had just sung a concert in Paris to an audience gathered together from many parts of the world. We sang extras galore, and there seemed to be no

way to stop. Suddenly someone appeared with a supply of the familiar "Twice Fifty-Five", and for an hour we had a community sing which, for sheer joy, equalled the best one you have ever seen. Americans, English, French, Germans, Austrians and many others, all lost together in the melodies which belong to the whole world.

Another night, we had sung a program at the American Club in London; and a group gathered in one of the card rooms to sing—club members, American and English business men. A charming young Englishman led song after song and then made a remark which is worth remembering: "If thirty American college men would sing in London each summer, and if thirty English college men would do the same thing in your country, we would have no further need for peace treaties and disarmament conferences."

We were fortunate enough to be free the evening of the first of Sir Henry Wood's "Promenade Concerts" at Queen's Hall. It was great music, but after we have forgotten the music itself we will remember the audience and the way it responded. When we took our seats the stage was empty; presently the bulk of the players came in, to a round of applause. Then the first cellist appeared, and was applauded for at least two minutes. Then, in turn, came the leaders of the other sections, the organist and finally the concertmaster, the applause for each growing in volume and length. And when Sir Henry came in the audience stood and shouted for over ten minutes! The next time we hear one of our great orchestras and the fitful and perfunctory way in which it is greeted, we will think of those supposedly unemotional, unexpressive Englishmen. And we will think more than ever of the task that is before the music teachers of America, the training of a whole people to appreciate the fine things of life.



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MUSIC'S MEANING TO HUMANITY

DR. EDWARD HOWARD GRIGGS
New York

EDITOR'S NOTE: Dr. Griggs is president of the department of arts and philosophy at the Brooklyn Institute, and has for many years been nationally prominent as a teacher and lecturer on aesthetics and literature. The following paper was prepared for the meeting of the Eastern Conference last spring, and is reprinted from the 1927 Book of Proceedings.*

EACH of the ideal fine arts has its own specific function to fulfill for the human spirit; and music is becoming increasingly our modern fine art. We turn to it more and more for personal solace and culture, for social pleasure and religious worship; yet of all the arts, Music is most difficult to state in terms of the intellect. Indeed, that a mere succession of ordered sounds, varying in pitch, loudness and quality, should do to the human spirit what music accomplishes, must always remain a marvel.

On the threshold we meet a perplexing paradox. In one aspect music is primitive and universal; in another, it is connected with the latest and most refined civilization. Certain forms of music go back to the earliest times and are everywhere appreciated; yet the major development of the art has come within the last three hundred years. There is scarcely a savage tribe without some form of music; young children respond involuntarily to certain musical appeals; yet the full appreciation of much of modern music demands special gifts or a high measure of cultivation. Thus there is this initial puzzle in the relation of music to life. Something in music is evidently simple and universal; something in it answers the need of highly developed refinement and civilization.

Perhaps we can throw light on the difficulty if we compare the response of

different persons to the various elements of which music is composed. One responds mainly to rhythm, another to rhythm and melody, a third to both these and also to harmony. Thus there are three distinct elements in music, forming a progression away from simplicity and universality toward cultivated intelligence. The first and most universal of these is RHYTHM. This principle is everywhere. It is connected, as has often been shown, with the respiration of the breath, the beating of the heart and the circulation of the blood. Thus the response to it is universal and instinctive. There are few human beings, young or old, cultivated or ignorant, who are not stimulated to some physical movement in harmony with such a rhythmic appeal as that of a brass band playing a lively marching tune. Cultivation seems in fact to have little to do with this response to pure rhythm; it may even be stronger in the primitive and ignorant than in the intellectual and refined.

MELODY is a more complex principle, subsuming rhythm under itself. Melody depends upon the pitch, accent and quality of tone, and is an ordered succession of sounds appealing as unified and beautiful to the sense of hearing. It may indeed be called the soul of music. Melody is also a widely appealing element in music, yet only the simplest melodies are universal, while the more complicated demand some measure of musical aptitude or cultivation for their full appreciation. Many persons instinctively and vigorously respond to rhythm who cannot "carry a tune," and require cultivation to respond fully to melody.

* The 1927 Book of Proceedings may be ordered from the editor at \$2.50 per copy.

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HARMONY is the element of music latest in development, furthest from universal in appeal, demanding far more musical training for its appreciation. Note that in our discussion of music "harmony" is used in the technical sense. In the general usage, harmony means symmetry—the agreement of elements of a composition, or of form and content, and is thus a universal principle of all the arts; but in music, HARMONY has a technical meaning as *the consonance or concord of sounds occurring simultaneously or in quick succession*. This is the principle, the development and progressive application of which is the glory of the musical art during the last three hundred years, expanding immeasurably the scope of music and giving it the place it holds as a leading art of civilization. High intellectual and aesthetic cultivation is needed for the full appreciation of this element of music in its more complicated forms. Thus varied is the relation of the three great elements of music—rhythm, melody and harmony—to human sensibility and intelligence.

All art must draw its forms ultimately from nature, and to this law, music is no exception; yet the relation it sustains to nature is widely different from that of sculpture and painting. The latter arts depend upon the direct imitation of forms given in nature. No matter how great the element of idealization in the *Venus de Milo* or the figures upon the Medicean tombs, these are, nevertheless, human bodies and faces copied directly from life. So a Titian painting with its transfiguring golden light, or a Corot landscape with its idyllic mood and subtle atmosphere, after all, directly imitates, even though it idealizes the forest, the air and the clouds.

In music, also, every sound used is found somewhere in nature; it is difficult to imagine a sound not so given. There

are, moreover, sounds which form a kind of natural music. Take the best of examples—the sighing of the wind through the pine forest. Who is irresponsive to that irregular rising and falling spheric melody the wind wakens from the multitudinous pine-needles when, on a warm summer day, one lies upon the ground under the singing boughs. All the elements of music are present here. There is irregular rhythm with the rise and fall of the sound. A peculiar natural melody comes as the wind freshes and lessens. Even the element of harmony is in some measure involved, as the countless needles blend their slight tones in the billowy waves of sound.

It is difficult to abstract the impression of this natural music from the associated appeals through other senses. The play of light and shadow, the somberness of the boughs, the aromatic fragrance, the feeling of the bed of pine needles—all blend in one impression; and indeed it is this fusing of many elements appealing through different senses, that gives the beauty of nature its wondrous charm.

Let us try, however, to isolate the impression of the music. There is direct sensuous pleasure given. Deeper than this, the music puts the hearer into a definite type of mood, which may perhaps be described as one of calm, exalted joy. The train of reflection accompanying this mood will, however, vary with every hearer.

Another form of natural music which really rises to the plane of instinctive art is bird-song. Here rhythm is definitely used, and the element of simple, brief melody is highly developed. Technical harmony is absent. Perhaps for that very reason bird-song shows clearly the type of sensuous and emotional appeal made by music. I need not dwell on the pure sensuous delight we have in such music, not upon the fact that bird-song lifts us



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generally to an emotional state of glad joy. Still, different bird songs produce moods widely apart, as is evident if one will compare the weirdly sombre feeling with which one hears at night the reiterated three melodic notes of the whippoorwill, with the tender mood awakened by the song of the hermit thrush. It is a further clue to the nature of music that bird songs spring from specific states of feeling, as particularly that of love-making, in the birds themselves.

Finally, a high kind of natural music is evident in the tones of the speaking voice. Rhythm and melody are always present in the speech of deep feeling, with the flow, inflections and modulations of the words; while voices differ from each other in quality (timbre) as much as do musical instruments. One hears voices with the moving, almost strident sonorousness of the violoncello; others that have the clear, stimulating call of the flute; others suggest the liquid melting tenderness of the harp. There are voices which, even speaking in language one does not understand, have power not only to give keen sensuous pleasure, but to move one, by the tones alone, to tenderness and almost to tears.

Thus there are many forms of natural music in which are found all the sound-forms the art uses; yet the main business of music is not directly to copy these sounds, as sculpture and painting imitate the forms of the natural world. At times, it is true, music does this, as in imitating the sound of falling water, the rustling of the forest, or the twittering of birds. Beethoven's *Pastoral-Symphony* gives excellent examples of the use of such imitation in great art, and others are found in Wagner's *Nibelungen Tetralogy*. This is but a minor device in music, however, and may easily be carried too far. Then it becomes a mere trick, as in those show pieces, such as the *Wakening*

of the *Lion* or the *Falling of the Waters*, which graduates of what, without intentional irony, we used to call "finishing schools," played to display their skill on Commencement Day to admiring audiences of parents and friends.

Instead of imitating natural music as its main function, what the art of music really does is to *resolve the sound forms, given in nature, into their abstract elements, and then deliberately recombine these in harmony with human sensibility and intelligence*. It is thus that we get the scale, which is a conveniently accepted order of intervals among these abstract sound forms. This is illustrated by the fact that widely different scales have been in use at times, as for instance, among the Greeks. So, too, in Chinese music an order of sounds is used which is sensuously painful to western ears; while our music is said to sound no less discordant to the Chinese, habituated to their own convention.

Music thus differs widely from sculpture and painting in being less *imitative* and more *creatively expressive*. It is interesting that architecture, of all the arts dealing with forms in space-relations, is the one most closely comparable in method with music. I can still recall the sense of elation in a fresh discovery when I saw this identity between the two arts—the one dealing with spatial, the other with time forms, the one appealing to the sense of sight, the other to hearing—for it was a discovery to my own mind. Architecture also finds all its forms ultimately in nature. The tree trunk gave the column, its leaves the first capital; the Roman arch goes back to the cave-roof, the Gothic, to the aisles of a northern forest; yet the main function of architecture is not to copy these forms. It does so, if at all, only incidentally. Its method is to take these forms and reduce them to their abstract elements of line and

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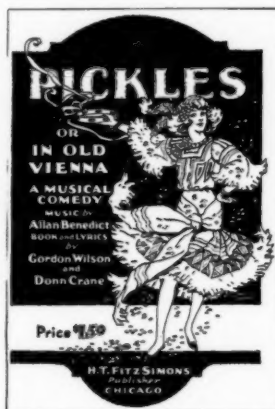
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proportion, and then to recombine these in harmony with the demands of the human sense and intelligence. So in architecture, as in music, mathematics finds severe and exact application. Thus architecture, though limited by conditions of utility, accomplishes in dealing with space-relations something similar to what music accomplishes in time-relations, and the centuries-old comparison of architecture to music is seen to be no extravagant metaphor, but rather to rest upon an illuminating scientific basis. The characterization of architecture as "frozen music" goes back to Goethe and beyond.

Browning, with his delight in giving a fresh turn to an old thought, reverses the comparison, and to him, in ABT VOGLER, music is liquid architecture, flowing forth into its many-domed, myriad-spired temple of sound as inevitably as the legendary palace of Solomon, built magically "to pleasure the princess he loved." The comparison either way is illuminating because it rests on a profound truth. Thus the characteristic difference in appeal between the arts portraying static forms in space, and those dealing with dynamic forms in time, will best appear if first we compare architecture and music in their respective effects.

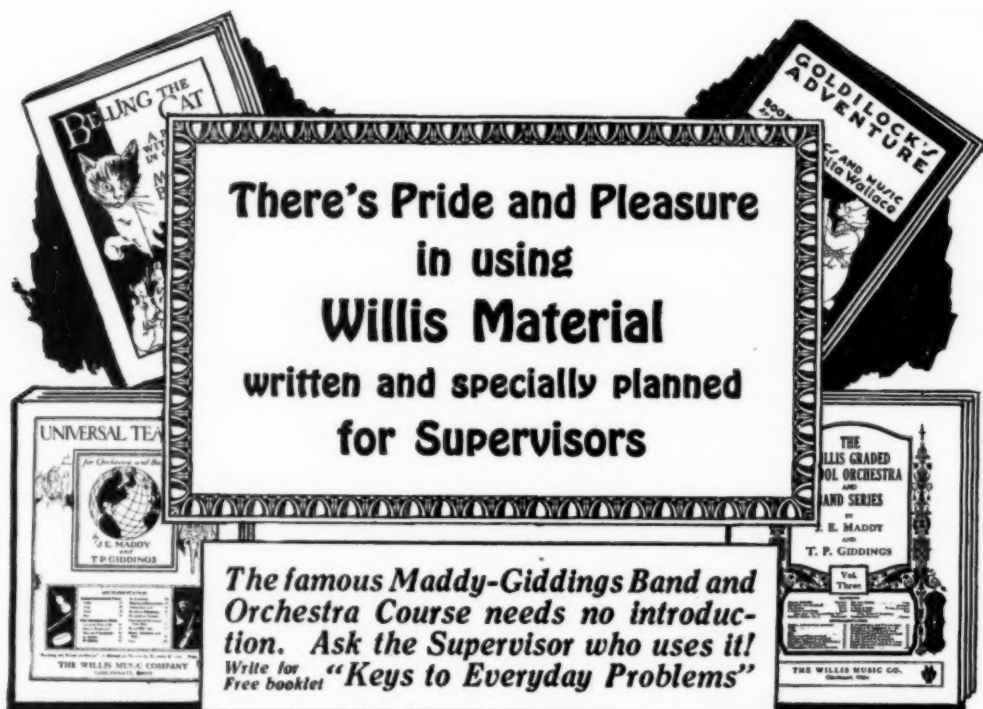
Consider first the noblest temple the Greeks achieved—the ruined glory of the *Parthenon*—supreme symbol of Athenian greatness in the wonder of the Periclean age. Mutilated as it is by the vandalism of blind races and dark ages, it is still alive with the immortality the Greeks gave to all they created. How small it seems in contrast to the vast temple of Christian and Oriental art, but how perfect! The simple row of columns surrounds it, each planned to rest the eye with harmony. The roof rests easily upon these. In the entire structure is no mathematically straight line. Instinctively or consciously, the Greek master gave the slight or definite curve that

charms with ease and beauty. The decorations—pediment, frieze and metope—are all planned in restrained subordination to the dominant idea inspiring the whole.

The temple gives sensuous pleasure with its beauty of line, proportion and color, but through this it gives the pure architectonic conception for the intellect of man, with the deep aesthetic delight in the adequacy and harmony with which the idea is expressed. The further emotions one experiences in its presence depends upon its setting and associations and one's familiarity with these.

To make clear the effect of music we must, of course, exclude for the present, song, which is a composite art uniting poetry with music in a new appeal. Suppose the most appealing of Chopin's nocturnes to be played sympathetically for a roomful of listeners. All appreciative hearers would experience in different degrees the sensuous and aesthetic pleasure given by the composition. All would tend to experience the same general series of states of feeling, being lifted, melted to tenderness, made to feel the pathos and the pain, subdued to the solution at the end; yet there would be as many different trains of meditation as there were persons in the room. You would think perhaps of Shelley's lyric "To the Night". You would meditate upon a phase of your own experience the music recalls to you; I would brood over a chapter of my life, unknown to you. In the appeal of music the series of emotional states is given, the train of reflections is brought by the hearer, and is dependent upon his character, knowledge and experience.

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human genius. This complex work—the crowning expression of Beethoven's mind—presents a succession of movements, differing each from the others in rhythm, melody and harmony, and thus comparable to a series of works of art, yet all strongly united by common themes and elements of melody in one masterpiece. Throughout, the work gives sensuous pleasure through its sound forms, and profound artistic joy in the beauty and harmony with which its basal ideas and moods find expression. Each movement, moreover, tends to waken in the hearer a dominant emotional state, and below that a succession of emotions, rising to the supreme exaltation of the concluding passage. The accompanying trains of reflection are, however, completely individual. Do not misunderstand me: I do not mean that music is "not intellectual," as is often wrongly said. There is a profound and exact intellectual basis in all music; and to the construction of the Ninth Symphony of Beethoven went surely as great intellectual power as is shown in the creation of *Faust* or *Macbeth*. I do not mean that music does not give a series of definite ideas for the intellect, as is true of the arts dealing with forms in space, but that its dynamic series of sound-forms tends to waken in the hearer a somewhat definite series of emotional states, while the associated ideas or meditations are unique in each person.

The contrast with the spatial arts is then evident. Sculpture, painting and architecture present, through statical forms, definite conceptions for the intellect and the imagination, while the motions we experience vary with each individual and depend upon what he brings. Music, on the other hand, through a dynamic succession of forms in time, tends to arouse a common series of emotions, while the associated trains of reflection vary with each person and depend upon his knowledge and experience. Thus each of these

two contrasting types has the strength wanting in the other, or each makes emphatic what is subordinate in the other.

One aspect of distinctly intellectual response to music lies in the analytical study of its compositions. To work out the combination of motives in a Wagner opera, or analyze the complicated harmonies of a Beethoven symphony, is an intellectual process which may give delight. This process, however, is comparable to the theoretical analysis of line and proportion in architecture, or of design, composition and color in sculpture and painting, and is totally different from the direct response in appreciation to the appeal of the work of art. The intellectual pleasure in such a process is, in fact, exactly the same in kind with that we experience in working a difficult problem in calculus. It is keen pleasure we experience, but so different from the direct response to the appeal of art that the analytical process may even stand in the way of the latter. This need not be, for rightly conducted analytical study increases the power to appreciate; but where the analysis is made an end in itself, it may hamper rather than help the synthetic response.

Have you ever heard some art critic analyze the principles of design in Leonardo da Vinci's *Last Supper*? It is an interesting process, showing how the painting is composed of mathematical triangles, each linked to the next; yet one may carry such study so far that one sees the triangles and not the painting. Similarly, one may carry the analysis of the structure of a Wagner opera so far that one hears the motifs and not the music. Such study in any art is a valuable help to appreciation, but is always a means and never an end, and should not be confused with the direct response to the appeal of art.

An example came under my own observation, where a man of fine talents and

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superior education seemed to be quite without "an ear for music." Having every opportunity for cultivation, living for years in the art centers of Europe, associating constantly with musical people, he came to resent increasingly the fact that they found such joy in what to him was a sealed book. So he set to work to master music. He employed the best teachers, mastered the difficult subject of harmony, advancing so far that he could analyze an opera or symphony into its elements and recompose them. He attended musical concerts and greatly enjoyed his processes of analysis; yet he remained as deaf to music in the true sense as when he began his study. His case is exceptional, but it illustrates the principle that intellectual understanding of technique by which a work of art is produced, is a totally different thing from the appreciation, spontaneous or cultivated, of the created work. One may be quite ignorant of the principles of design and composition, and yet appreciate a painting; and one may know nothing intellectually of motifs and technical harmony, and yet respond deeply to the appeal of music.

There are various ways by which a train of intellectual associations may be suggested in connection with the direct music appeal. The simplest of these, frequently employed by composers, is in skillfully naming a work. This device is legitimate, and is occasionally used even by great masters, as in Beethoven's Pastoral Symphony, which at once suggests various sounds and activities of the Nature world, or the Heroic Symphony, in hearing which we are expected to reflect upon the career of Napoleon. So Mendelssohn's Spring Song or Schumann's Kinderszenen suggest immediately a specific train of reflection. This device, however, must be used wisely and with restraint, or it easily degenerates into a trick, as in the "show pieces" referred to in the preceding chapter; and the great composers

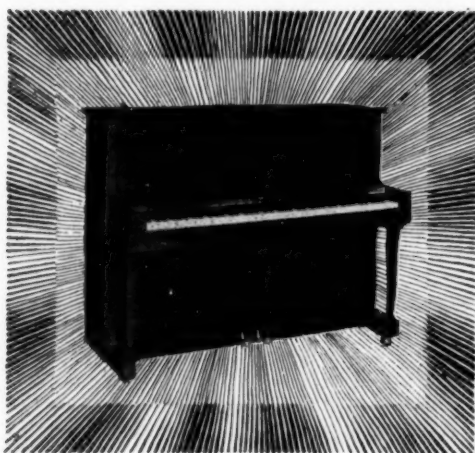
have usually preferred merely to number their own works, with a general title indicating the type of structure, as sonata, fugue, symphony, nocturne.

Another and far more definite and extensive plan for suggesting a range of intellectual associations is realized in modern "program" music, as in various works of Liszt, Berlioz and Dvorak. Here a poem or other literary composition is first selected, and the music composed in harmony with it. This is entirely legitimate work, and the result is often deeply interesting and suggestive, particularly to those persons who do not easily respond to music alone; yet such a method makes music really illustrate literature. Now no art fulfills its own function most completely when it is used to illustrate another art. Such work has its place and is helpful; but if you wished to understand painting and sculpture, you would turn to independent masterpieces in those fields, rather than to Flaxman's drawing for Homer, Botticelli's illustrations of the Divine Comedy or the German paintings illustrating Faust. So music is best understood when the art is working independently; and the development of modern program music, with a range of definite literary associations, only proves that such intellectual reflections are not given by the music alone, and accentuates the conclusions we have reached regarding the function of music.

A further method of associating definite trains of reflection with musical compositions has been developed in so-called "interpretation" of music, where a lecturer goes through a composition, associating the intellectual conceptions which to him seem appropriate with the changing appeal of the work. This is often a great help in opening the door to the appreciation of music, especially for the uninitiated. I recall a remarkable instance of such an interpretation of Beethoven's Moonlight Sonata given by no less a phi-

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losopher than Dr. Wm. T. Harris. The sonata was played over by a masterly artist, and then Dr. Harris took it up, passage by passage, and interpreted its development. Its central conflicts, he said, represented the struggle of the Titans with the gods. We could see Pelino heaped on Ossa as he proceeded, and followed with him the story until the Titans were cast into Tartarus and the gods calmly conquered in the end. It was all deeply interesting; yet if the hearer supposed Beethoven wrote the sonata to illustrate the story he would utterly misunderstand the music. A dozen other stories furnish equally good associations. The "interpretation" may thus suggest an interesting train of intellectual ideas to associate with the music, thus aiding especially those who find the art somewhat intangible; but if it is supposed to give the meaning of the music, it is worse than useless, positively hampering a sound response to music, by substituting something else for it.

There is a further refinement in the function of music owing to the fact, already noted, that its forms are dynamic, contrasting with the static forms of sculpture, painting and architecture. As a composition is rendered, each sound-form is freshly created, annulling those preceding and giving way to those following. Thus forms impress the sense only momentarily and cannot be held fixedly as in the case of the other arts. In consequence, music peculiarly sublimates its form, *the spiritual content being freed from sensuous association* more than is true of the other arts. This makes it possible for music to fulfill a unique function in relation to the life of the spirit.

This is the more significant, in that emotion, to which the music appeals, is more generic and elemental than the understanding, transcending in scope the activity of the imagination. It is possible to *conceive* what we can never *imagine*,

because the imagination works wholly within the limits of the sensible world. We can, for example, conceive a world in space of two or four dimensions, and can readily construct a mathematics for such a world; but it is impossible to imagine life under such conditions. So it is possible to conceive the existence of an immaterial soul; but when we imagine it, we usually represent it as an attenuated transparent body in space of three dimensions. This leads inevitably to absurd contradiction, as when Dante represents the immaterial soul of Virgil holding Dante and his physical body on the back of the monster Geryon. Similarly we can think the idea of an omnipresent, omniscient God, but we cannot imagine Him, and every attempt to do so ends in absurdity. That is why painting and sculpture fail so universally in their attempts to portray the Divine. The Greek gods are satisfying because they are so human. They represent phases and attributes of man lifted to the skies. Take in contrast, one of the most wonderful of all efforts to paint God—Michael Angelo's *Creation of Adam* on the ceiling of the Sistine Chapel. Twice God said, "Let there be light": once when physical light came, and again—the greater wonder—when the human soul was born. The figure of the Divine, in this fresco, appears above, surrounded by angels, with one strange feminine figure under the arm. The right hand is stretched out, and one finger touches the finger of Adam, who lies recumbent upon the ground. Now we know what Michael Angelo meant in the portrayal of the Most High; but what has he really given for the senses and the imagination? A large, old bearded man. That, to represent God? It is merely an absurd caricature compared to our conception of the Divine. The Adam, on the other hand, is entirely satisfying. As you look upon him, you realize that a moment ago he was the dust of the earth.

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The finger of God touches him, and you can almost see dawning in his face the look of wonder, heartache, world-hunger, tragedy, that was to be human life ever after. The point is, Michael Angelo knew *Man*, he had lived man, he could paint man; but when he wanted to represent God, the best he could do was to portray a man's face and body, and omit the elements more definitely human.

What is impossible to the arts picturing for the imagination is, in a different way, accomplished by music, since *music can waken in us the emotions we feel when we think the transcendent, the supernatural, the Divine*. Think, for example, your own conception of God: you could not imagine it; no artist could paint it; but have you not heard strains of music, as for instance, in the third movement of the *Ninth Symphony* of Beethoven, that awaken in you the emotion you feel when you think your conception of God?

So it is possible to conceive a transcendent heaven, perfectly satisfying. No artist could paint or describe it; and the heaven of golden streets and pearly gates never can appeal to the imagination as satisfyingly as green grass, blue skies and gray seas. Have you not, however, heard music, as in the most moving portion of the love-music of *Tristan Und Isolde*, that put you into just the emotional state you are in when you think your conception of a transcendent heaven of joy?

Music is thus rightly said to be "the one art capable of revealing the infinite." It does not, strictly speaking, *reveal* the infinite, but it can awaken in us the emotions associated with the conception of it. The wonder is that a series of forms in the physical world, born and dying in quick succession, can produce another series in the psychical world—a series of emotional states which we experience. How did the first series produce the second? To answer this question would be to touch the heart of the mystery of all

life. Thus music stands in unique relation to the life of the spirit; the response to music is the best symbol for the deepest phases of the inner life.

From what has been said, it will be evident that music is the most *personal* of the arts, searching down into the spirit and bringing to expression feelings that lie far too deep for words ever to embody them. Did you ever sit through an evening of great music, and at the end turn unconsciously to those near you, wondering if your soul had been laid bare to them as it had been to yourself? One realizes then how deeply personal are the emotions which music awakens in the appreciative hearer.

If music is thus the most personal of the arts, it is at the same time the most social. It is an art we enjoy together; and if all the listeners appreciate, the more there are present, the greater joy should there be for each. Music, moreover, makes its appeal to that aspect of life which unifies us. The intellect isolates, the emotions unite. Thus the spatial arts define, isolate, clarify; music fuses, sweeps, unites. This should make clear why music is at once a primitive and universal art, and one expressing the utmost refinement of civilization.

Alone or in combination, music does its work, cultivating and refining the sensuous and emotional susceptibility, and thus rendering one more finely and deeply responsive to all beauty, to love, the moral ideal and religion. It may exalt one to a plane where, for a time, the ideal seems possible, and *is* more possible. Thus the marvelous, fluid, ever-growing temple of sound, surviving across the centuries in a few black marks upon a page, recreated in a liquid wonder of flowing forms by each artist anew, fulfills a wondrous function for the spirit of man, and has therefore won its place as a leading expression of modern life.

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CENTENARIAN PERPLEXITIES

O. G. SONNECK

Editor, *The Musical Quarterly*

EDITOR'S NOTE: At a time when everyone is experimenting with the possibilities of the radio in school work, this paper will be a steadying influence. The author is internationally known as musician and writer, and is editor of *The Musical Quarterly*. The paper is reprinted from the 1927 Book of Proceedings, having been prepared for the meeting of the Eastern Conference last spring.*

THE word "perplexities" refers to me; "centenarian," of course, to Beethoven to whom music-publishers owe a debt of gratitude which they never can repay but which some of them are rather too prone to forget. When they think of Beethoven at all, they think only of his own fairly profitable compositions, but their patronizing or indifferent attitude towards "high-brow" composers does not relish the observation that Beethoven's influence has so permeated all strata of musical life that many even commercially very profitable "medium-brow" or "low-brow" composers are descended from him—if not at right-hand, then at least at left-hand. Indeed, I make so bold as to assert that we "honorable rascals," as the irate master called us publishers, would be in a sorry plight if we had neither a Beethoven nor other composers of similar cranial loftiness to fecundate more or less perceptibly composers and composerlings unto the third and fourth generations.

As for perplexities, they may be wholly my own, though I cannot help thinking that Beethoven, too, might be slightly perplexed, if he were again among us and by a miracle his hearing had been restored to him. What would he see or hear? Innumerable things to interest him, to bore him, to please him, to annoy him, or to puzzle him. Among other things, smoothly polished, indeed sandpapered, performances of his works of a technical perfection he never dreamed of, but also prima-donna interpretations of

this or that detail he never dreamed of and editings which might well cause him to fling the volume at the head of the editor as he did on a certain occasion the "blue-plate" at the head of the waiter. He would hear himself "jazzed" and the jazzier would hear himself "razzed" with a truly Beethovenian vocabulary. On the other hand, he would hear music of his played by thousands of eager youngsters in our school-orchestras from the Atlantic to the Pacific, and presumably he would rub his head in wonder at this popularity, while now and then perhaps wishing that he were deaf again. His perplexity would know no bounds, if he were initiated into the wonders of radio, by hearing a symphony of his broadcast and being told that, while he was tuned in at Los Angeles, some snow-bound farmer in Maine was enjoying—or not—the symphony simultaneously with him. And yet, on hearing the actual result, I wonder whether Beethoven could get the better of his consternation and hypocritically assure through the "Mike" his millions of auditors of his immense and complete satisfaction with the result.

Or, am I taking it for granted that he would share my own perplexity? At any rate, I find myself by way of Bonn and Vienna suddenly in the midst of my strictly personal and innumerable perplexities and may just as well linger on radio, the Sphinx of the Future, as the exciter of my remarks.

The wonders of radio have been extolled aplenty, but to mention its horrors seems to be bad form. Without doubt, the imperfections of radio will be eliminated sooner or later by inventive minds, so far as elimination is feasible, but until they are eliminated it is senseless, in my humble opinion, to let the obvious cultural and educational importance of radio

* The 1927 Book of Proceedings may be ordered from the editor at \$2.50 per copy.

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for vast multitudes obscure certain of its dubious aspects for the musical welfare of respectable minorities. Nor do I take this partly negative attitude as one of the publishers who wonder how in the long run radio will affect his business, whether advantageously or disadvantageously. Why my attitude is partly negative, may be illustrated by an experience still fresh in my mind.

Recently the First and Ninth Symphonies under Toscanini were broadcast from New York, though because of a contractual muddle only part of the Ninth's last movement with the chorus could be included. One should think that on such an occasion the intermission between the two symphonies would have been utilized to give to the radio-audience in popular yet authoritative form adequate information about the purpose, history and significance of the Ninth Symphony. Instead of that, the announcer switched us over to an ordinary studio recital at Aeolian Hall and otherwise treated the hundreds of thousands, if not millions, bent on hearing the genius Beethoven interpreted by the genius Toscanini, to silly crumbs of radio talk from Moronia. But let that pass and ask me what I heard. The Ninth Symphony? Yes and no! No mistake about it, what one heard was a tremendous performance of the gigantic symphony in all its music glory. That is to say, the spirit of the work was present but nevertheless it was not the Ninth Symphony. The announcer had forewarned us and rightly that the "stormy" first movement did not lend itself for radio—poor Beethoven!—as well as the Scherzo; but what the radio did to Beethoven in general saddened, irritated, and perplexed me. It was both a mere torso and a caricature of his orchestral intentions. Not a single instrument sounded natural, the strings sounded like nondescript instruments and the wind-instruments over-balanced the rest

of the orchestral body in a frightful manner. Even the Scherzo sounded no more like it does in the concert-hall than my self-portrait painted by me would look like the original.

And the moral of this little tale? I am not disparaging the educational value of radio and certainly not that of the phonograph, though similar strictures in a much milder form unfortunately still apply to it, too; I am simply perplexed by the attitude of educators who place a crude substitute on almost the same level of educational significance with the real article. Just as the movies day after day, night after night, influence millions to view life through lenses of misleading unreality, just so there is a grave danger in that other field of daily receptivity to try to make our ears believe that they hear a symphony of Beethoven when actually they are hearing something more or less distortedly different.

A false alarm? Perhaps, and perhaps that music-teacher is but an isolated fanatic who a few days ago gave vent to his gaping enthusiasm for the potentialities of radio in the following manner: "Education in music, heretofore," so he argued, "was based largely on the necessity of making music yourself if you wanted to listen to music. This meant an economically absurd waste in terms of musical labor and the animation of mediocrity. Hereafter, radio will eliminate the waste. Only the musically fittest will be needed and survive to supply the demand for music. The day is not distant when one, two, or three orchestras of picked artists will furnish the orchestra fare for the whole nation and into the remotest hamlets, thus releasing inferior musical talent for fields of activity where a shortage of labor already makes itself felt." And so forth. Finally he played his trump-argument: "You (meaning me) belong to those who have always preached the gospel of more good music in the homes.

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Have I become a centenarian, if the surface-plausibility of such glittering arguments leaves me cold? In a way, of course, I admire my friend's theoretical willingness to deprive himself and countless other hard-working colleagues of only average musical gifts, of their daily bread and butter. An inevitable result, if, by a sort of eugenic selectivity, he were permitted to restrict the musicians' guild to the minimum of exceptional members required to materialize his somewhat visionary vision of the musical millenium. Now, while I applaud his urge for self-effacement, I do not admire his logic, nor his naive willingness to confide the destinies of music to the tender mercies of a few distributing centers of music controlled by raw recruits, corporals, captains, colonels or generals of industry. Of all the ills from which our musical life, creative, re-creative or receptive, already suffers, the commercialization of music is anyhow a stench in the nostrils of some of us.

At best, my friend would witness a listening America, not a singing America. Granted that a nation cannot be made musical, unless it constantly listens to good and the best of music, but mere listening is not enough. One does not become a Beethoven or a Toscanini by merely listening to music, and I doubt exceedingly that one may become even a first-class listener to music without some-

where and somehow having tasted the drudgery, the hard labor, the mental and physical discipline that goes into the making of music and of a musician. Precisely for that reason I take the very opposite view of my friend: I want to see the number of those who teach and who study music actively and not just passively increased by every legitimate means. Barring only those children (and they are comparatively few) whom cautious tests would prove to be unmusical, I certainly side with those educators whose slogan is "good music for every child and every child for good music," provided the scheme envisages a proper balance between music-making and music-hearing. Many millions will drop out of the procession later on, but millions will remain true to the cause and I dare say that even my friend would find it easier to pick exceptional talent for his purpose from a bumper crop of potential musicians than from the restricted confines of a hot-house.

He preaches the gospel of quality *versus* quantity. So do all of us for whom mere quantity presents no particular fascination. Or rather, we preach the gospel of quality *plus* quantity. That is to say, we hope and work for the day, when, for instance, the number of music teachers really qualified to teach music to the children either privately or publicly will no longer lamentably fall below normal requirements. What perplexes me in that connection is to see the musically most delicate years of the child's mind entrusted so often in the schools to teachers who are not musicians, however fit otherwise they may be for their pedagogical jobs. Or, is it merely a layman's innocent notion, if he believes that we shall not reach a reasonably ideal state of affairs until not only the supervisors are capable musicians but also, without exception, the teachers whose direct contact with the children he supervises?

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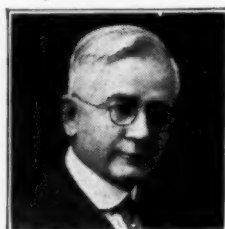
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But to return to my main thesis: what of it, if John or Joan play or sing some wrong notes? They are but what Arthur Bodanzky wittily calls the misprints of musical performance, and can easily be corrected by a teacher who hears them. At any rate, I, for one, prefer a musical civilization in which countless Johns and Joans play or sing—collectively—countless wrong notes, but at least try to *make* good music part of the time, to a musical civilization in which the same Johns and Joans would merely listen to music all the time and, worse still, would switch music on or off very much as they would electric lights and at the mercy of those who furnish it for so much per kilowatt hour. Surely, electric light is a wonderful thing to dispel darkness, but, after all, it is artificial and not the least of my perplexities is to see Mr. Edison rated by some efficiency engineers higher than Mr. Sun.

Give me a youngster who now and then insults my ear with an atrociously wrong note but who plays it with reverential enthusiasm for a Beethoven and seeks to impart his zeal to others, and I do not protest; but mislead that same youngster by the powers of persuasion into a belief that what he hears in the present era of "loud-speakers" and the like is Beethoven as he ought to sound and I protest violently. In the one case, the musical truth honestly but imperfectly stated; in the other, a perfect statement of the musical truth but falsified in transmission. In the one case, wrong notes and crudities galore; in the other, correct notes (or none at all), crudities of a different kind galore and throughout a brimborium of false tonal values. In art, however, just as in life in general, false value means cheating and forgery. Indeed, in art, false value by those who know better, yet pretend to give true value, is a crime worse than murder.

Possibly, if I repeat it often enough, the radio idolators among you will accept my word for it that my remarks do not detract in the slightest from the obvious actual educational value of radio even with all its present horrors. My grievance is not against radio which, indeed, occurred to me merely for purposes of argument; my grievance is against a state of mind, apparently less perplexed than my own. It is the state of mind of make-believe, the same state of mind which tells the children to look on horribly sentimentalized, insipid, fancy-pictures as portraits of Beethoven, which drags jazz into the schools on the insulting theory—insulting to the intelligence—that jazz is the one and only kind of truly American music, and the same state of mind that compels us music-publishers altogether too often to seek the salvation of our pocket-book, if not of our souls, in the promulgation of dubious music, dubious by every esthetic standard set by Beethoven and his compeers. But what is one to do? One seeks to maintain a reasonable level of musical decency and still thousands upon thousands of music teachers persist in preferring wares of plainly inferior quality to such the quality of which the critically-minded American music-publishers among us would be willing to guarantee under oath. Probably it always was thus and always will remain thus because good taste, if not born with one, cannot be taught but only simulated and unfortunately will always remain comparatively rare by comparison with poor taste. Even so, my perplexed mind wonders at this curious phenomenon: The poorer a manuscript-composition is, the longer, as a rule, the letter of self-recommendation will be which accompanies it. A queer sense of humor or just another queer species of make-believe? I wonder!

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MABELLE GLENN

Director of Music, Kansas City, Missouri

EDITOR'S NOTE: Miss Glenn has a happy way of putting into concrete form the practical results of her unusually successful school experiences. It seems particularly fitting that, at the beginning of a new year, we should look at our job as a whole and measure ourselves up by a standard of the sort which Miss Glenn gives here. This paper was prepared for the meeting of the Southwest Music Supervisors Conference held in Tulsa last spring, and is reprinted here from the 1927 Book of Proceedings of the National Conference.

IN THIS, a conference of Music Supervisors, it seems most fitting that we consider the problem of supervision. We have been so busy selling the proposition of "music in the schools" to school officials, patrons and pupils, that possibly we have not given the time and thought warranted to our problems of supervision.

In making a survey of the outstanding addresses in the last ten years on public school music, I found that the lion's share of them consisted of propaganda for selling music in the schools to Boards of Education and Superintendents, and of arguments for its proper place in a school program. Because we have given so much ardent thought to these things, great strides have been made along these lines.

The fact that music was the subject for discussion in a general session at the N. E. A. in Dallas this week, shows that educators are seeing the importance of music education in life; and now that they see its importance they will give it proper time and recognition in the school program. So let us proceed to the problems of supervision.

Let us take for granted that you, a supervisor of music, are an excellent teacher. In your visits, weekly, fortnightly or monthly, you arouse great enthusiasm for music and your pupils grow in power of appreciation and performance. But your visits may be all too infrequent.

What of the growing power and appreciation of these pupils who are taught by the grade teacher, say, in nineteen out of every twenty music periods?

Music functions satisfactorily only in schools where there is an efficient special music teacher and in schools where the supervisor of music takes the responsibility of the nineteen music periods per month which are taught by the grade teacher. Too often the supervisor underestimates his duties as a supervisor.

If music fails to bring satisfaction into the life of a fourth grade child in any school in my city I should be held responsible. Of course I may try to hide behind such excuses as these: "The Board of Education should not employ teachers who cannot teach music"; "With my many duties, my visits are so infrequent that I cannot be expected to know what is going on in every room"; "If there were a special teacher in every building results would be satisfactory." Are such excuses legitimate? In answer to the first of these most common excuses let me say that in a system where the music is taught by the grade teacher the Board of Education should employ teachers who can at least carry tunes, but experienced supervisors will testify to the fact that many grade teachers who are accomplished musicians need more supervision in making music truly function in the lives of their pupils than do those teachers who know less about music and more about children. The second excuse, that "because of infrequent visits I do not know conditions," is an admission of failure. The Board of Education and my Superintendent have entrusted me with the task of making music function in the life of every child in the city. If a fourth grade child in a

CREATIVE LISTENING

MRS. AGNES MOORE FRYBERGER, Educational Director of the St. Louis Symphony Orchestra, and author of "Listening Lessons in Music" (Silver, Burdett & Company), has worked out a most interesting series of experiments in the John Burroughs School, in St. Louis, which promise to bring out for the first time in children a complete correlation of the arts of music, literature and drawing. By means of her Duo-Art Piano and its remarkable library of artists' recordings she has been able to place before her children, not only the most interesting masterpieces of music literature, but also *a performance of these works by the greatest living authorities in music.*

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remote part of the city is being sinned against musically, I should not leave a stone unturned until I know he is getting a square deal. It may mean that another assistant supervisor is needed so that the supervisor's visits may be more frequent, it may mean that several individual conferences will be necessary to make the teacher of that fourth grade see light, or it may mean that I should arrange for an exchange of work so that that fourth grade teacher will not be responsible for the music; but as supervisor it is my business to see that music functions in the life of every child.

The third excuse, that "without special teachers results cannot be satisfactory," is another admission of failure as a supervisor. While any supervisor should be pleased to have special teachers who have musical education it has been my observation that too often a special teacher is inexperienced in handling children and because of inexperience fails to make her subject a vital part of the child's school life. Whether school music is more effective in reaching out into home and community life in the platoon school where one or two teachers are in charge of music or in the traditional school where twenty teachers are behind music, is a debatable question. My answer to this question is, it all depends on whether the work of the supervisor has registered one-hundred per cent with those twenty teachers in the traditional school.

Because I feel that the time has arrived when we, as music supervisors, should be turning our gaze on ourselves, I have chosen this subject, "What it Means to be a Supervisor." All the time I am emphasizing the different phases of supervision, I am not unaware of the fact that a supervisor must be propagandist for public school music; he must be an excellent teacher and a capable organizer; but he may be all three, and were he not a

"supervisor of teachers" he would fail in putting over the proposition for which he is employed.

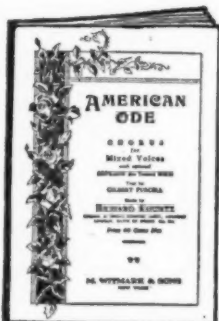
The work of supervision ought to secure tangible results that can be expressed in concrete form, and the measuring of results in supervision is the first step toward improving it. Up to date too many supervisors have held the attitude toward the work of supervision which is illustrated in the story of the young mother who asked the new colored nurse, "Do you use a thermometer when you prepare the baby's bath?" "Lawd, honey," answered Mammy, "Ah doesn't need no 'mometeh. Ah jus' fills de bafhtub and puts de chile in. If he tu'ns red it's too hot, and if he tu'ns blue it's too cold." Dr. Burton has said that "someday good and bad supervision will not be a matter of opinion but a difference in the possession of and skill in the use of demonstrated principles and arts."

The fundamental purpose of supervision is to increase the efficiency of the class-room teacher and supervision is worthy of the name only when it results in such an increase. Many music supervisors supervise their special subjects but do not supervise teachers. A so-called "music supervisor" in a town of ten thousand made the remark, "I am here to supervise music, not to train teachers." My question is, "How can she supervise music if she does not train the teachers who teach the music?"

Of course supervision mean co-operation and the teacher is as much a party to the procedure as is the supervisor. The teacher is not an inferior, professionally, but in every sense of the word an equal. Therefore, the work of leadership on the part of the supervisor is the more difficult because the group led is made up of individuals whose social and professional status are the same as the leader's; therefore it is all the more necessary that the type

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Dr. WILL EARHART

Director of Music, Pittsburgh, Pa., reviewing these two works, said:

"SPRING COMETH"—This very pleasing and practicable cantata for Soprano, Alto and Baritone, or S.S.A., or S.A.A., has, I believe been reviewed in these columns. I recommend it and mention it again because a printed orchestration is now published.

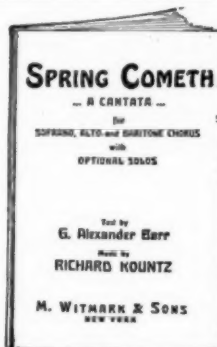
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It gives me pleasure to know that your publications got some publicity through their use at the EASTERN CONFERENCE and that there has been a demand from other supervisors for the "good stuff."

Three of the schools which took part in "SPRING COMETH" are using it for their 8th grade graduation music and one school is taking it up for the first time. It was surely a great hit with teachers and pupils alike.

The "Song of Farewell" has been already used by a small glee club group in Junior High, and the order for 143 copies is for graduation at the South High School. It is to be sung by the 142 members of the senior class on Friday, July 1st., 1927.

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Music Director—The Public Schools
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of leadership be essentially co-operative. The supervisor is not an inspector or spy, but a helper. There should be no thought of substituting his intelligence for that of the teaching staff. Supervisors must not look upon teachers and pupils as a means of exploiting their ideas and advertising themselves.

SUPERVISOR'S PROGRAM

A supervisor must have a definite program for the year, setting forth objectives and means of attaining them. This program must be progressive from year to year.

The best time to make the year's plan is toward the close of the preceding year when the successes and failures of the year's work are in mind. A supervisor should make his plans for a period covering several years, though his contract calls for only one year's service. How fast to proceed with this plan and how much of his thought-out policy he is wise in revealing, even to his superintendent and Board of Education, he must estimate and use his best judgment.

While we are told that the world steps aside to let a man pass who knows where he is going, the world does not want to follow the man into paths that are radically different from those that have been used. Therefore, the supervisor with vision must be patient in his leadership.

PERSONAL ATTRIBUTES OF A SUCCESSFUL SUPERVISOR

No one knows what a supervisor should be as well as does the supervised. A questionnaire sent to many teachers under supervision brought the following expression:

1. A supervisor must be genuine with no assumption of fancied authority and without a patronizing attitude.

2. He must be kind and sympathetic and be quick to appreciate merit.

3. He must be democratic in spirit, a student of people and capable of accurately evaluating people. He must be intelligently critical of what he observes.

4. While he must have the courage of his convictions he must not be afraid to admit he is wrong at times. He must have a teachable spirit.

5. A supervisor must be so open-minded that unessential details, an occasional mistake or an occasional poor lesson will not prejudice him for all time against a teacher.

6. He must be too sensible and close-mouthed to discuss one teacher with another.

7. He must have a sense of proportion and a sense of humor.

8. A supervisor must be an artistic teacher. He must teach easily and effectively. It is not enough to be able to tell what is wrong and to tell how to make the wrong right; the supervisor must be able to show how to bring about the desirable changes.

9. A supervisor must be ever available and in readiness to give assistance or advice. If he is professionally fitted for his position, his teachers will have sufficient confidence in his ability to bring their problems to him.

10. A supervisor must have professional knowledge, executive ability, optimism, resourcefulness, tact, patience, poise and self-control.

AN OUTLINE OF WORK FOR THE SUPERVISOR

First the supervisor must build a course of study, which is more than an outline of topics. This course of study should establish goals of attainment. The task of selecting and organizing subject matter is a very vital one, and belongs to the supervisor, not to the teacher.

General suggestions might be sufficient for the special teacher but not for the

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effort & the part of teachers & pupils

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grade teacher. First, she may not have the judgment to make selections; and second, if she has the judgment she should not be called upon to spend the time necessary to examine thoroughly all available material and to make choices. At the present time I am chairman of the Music Committee of the International Kindergarten Union and our committee is not only recommending certain books for use in kindergarten but is listing all the songs from these books which we think are in the voice, vocabulary, and interest range of the kindergarten child.

Last year in Detroit a committee from the National Research Council formulated an outline of work to meet conditions in the one-room rural schools. Their suggestions were excellent, but if their suggestions had been more specific I feel that they would have been much more helpful to the over-worked one-room rural school teacher. May I quote from their outline: "The hearing of good music daily is the greatest musical boon. Under this stimulus alone a very large proportion of young children will develop a feeling for and reaction to rhythm. Many will also develop the tonal sense. The use of suitable records is of the greatest importance. The utmost care in the selection of records, insuring worthy and attractive music, is absolutely essential to the success of the entire musical program of the rural school."

We all agree that the utmost care must be taken in the selection of records, but unless the musical experience of the rural teacher has been rich and unless she lives close to a metropolis where all records may be heard how can she make these selections? In our city we select specific material for our teachers and our selections are made after we have heard all available records and have watched at least ten classes in their response to these specific recordings.

After a workable course of study is in the hands of the teachers the supervisor must visit the class room as often as possible, look and listen and stay through. In these visits he should inspire good teachers to further study and experimentation, improve the work of mediocre teachers and make plans for the elimination of teachers who utterly fail to measure up to definite standards of good teaching. In conference with the principal, he may plan to eliminate these "failures" by a plan for exchange of teachers in special subjects. This relief should be made on the basis of the pupil's welfare and not on the basis of the teacher's interests and desires. Sometimes teachers wish to teach their own music when they are utter failures. In such cases the supervisor must consider the pupils and not the teachers.

Third, he must hold teachers' meetings which are more than desultory talk-fests. Here he must discuss psychological processes in a simple, concrete manner and must be able to show the teachers correct teaching processes. At every teachers' meeting, the supervisor should have something in bulletin form which the teachers may carry away with them. This bulletin when re-read in the days following should help the teacher recall the points made at the teachers' meeting.

Fourth, the supervisor must teach demonstration lessons, elaborating upon new exercises, for "a good example is better than vague theories or even specific directions."

The supervisor may work with an outstanding teacher for several weeks; and when he feels the teacher is ready to give a class demonstration showing proper development of a lesson, the supervisor should invite other teachers in the system to observe the demonstration and to meet for discussion after the demonstra-

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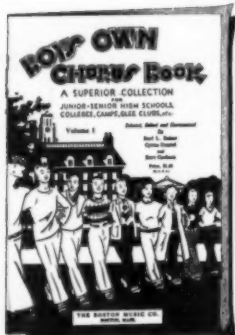
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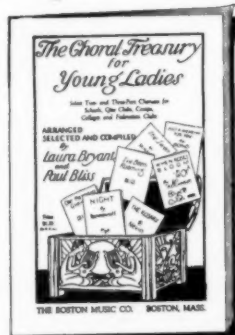


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tion. Intervisitation should always be encouraged.

THE SUPERVISOR'S VISIT

The supervisor's visit should be announced ahead of time and not come as a surprise. Then the teacher may keep notes of her difficulties and be prepared to ask intelligent questions.

Blackhurst in his "Directed Observation and Supervised Teaching" states that one of the fundamental "human drives" is stimulation by the attention and interest of others in one's problems. "We want others to see and appreciate. Little wonder that the teacher who works alone at her task finally gives up and enters the realm of pedagogical stagnation. How different it is with the teacher who through proper supervision is enabled to keep her youthful enthusiasm, always meeting and solving problems, always improving, and this with the assurance that growth may go on through life."

Expressing confidence in the teachers' plans and purposes should always be the aim of the supervisor. Teachers develop faith in themselves in the degree that it is shown in them. The supervisor should commend something (if possible) during every visit. Some supervisors take good things for granted and concentrate on errors, which is a grievous mistake.

I observed a music supervisor in an eighth grade class where the teacher had interested every pupil in the singing lesson. They had put forth great effort in learning a rather difficult three-part song as a surprise for the supervisor. The whole class was on the *qui vive* and after the song was finished the supervisor tactlessly said, "You didn't hold the dotted half note three beats." That supervisor concentrated on errors and thereby gave an enthusiastic group of adolescent pupils a "set back" in music which the teacher found much difficulty in overcoming. En-

couraging teachers and pupils by favorable comment should always enter into the supervisor's plan.

Such suggestions as the following will give the teacher food for thought and growth: "Do not talk too much during the lesson"; "Give the pupils an opportunity to think for themselves"; "Better position will improve tone quality"; "Watch that the final consonants of words are not sounded too soon. Let me list on the blackboard the words of this song which can be pronounced in such a way as to make your singing more beautiful"; "Watch that the children experience the beautiful curves of good phrasing in their singing. Let me draw a picture of the phrase curves of this song as the class sings." Destructive criticism such as "The tone quality is bad" or "the pronunciation is poor" will leave a teacher discouraged without giving any remedy.

The supervisor should be careful not to correct too many errors in one visit. "One at a time" is a good rule. Differentiation should be made between errors of routine and the more important ones of teaching procedure or professional attitude. I have asked my supervisors to classify their unsatisfactory teachers in this way: (1) Teachers who make errors of routine; (2) Teachers who do not understand correct teaching procedure; (3) Teachers whose professional attitude registers insufficient interest; (4) Teachers who can neither make music nor hear it. Of course, teachers in this fourth class are excused from teaching music. Unsatisfactory teachers in the first three classes are encouraged to elect music in our extension classes in Teachers College, where they are given two credits for thirty hours work. These classes meet after school once a week. We have three courses, one for primary teachers, one for intermediate teachers and one for upper grade teachers. In these extension

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classes materials and methods are given equal attention. Two years ago when a new book was added in our sixth grade course I had one hundred and twenty-five sixth grade teachers in one extension class.

Whether the supervisor should spend an equal amount of time in each room of a building has long been a debatable question. Before the supervisor visits a building, he should think over the situation, consider the weak points and have a definite objective in every visit. Though every teacher should be visited and encouraged there is no question but that the weak teachers should be given the lion's share of the supervisor's time in the building. Superintendent Warriner of Saginaw, Michigan, claims that "too frequent visitation of supervisors is like the classic example of pulling up the beans to see whether they have sprouted." A monthly visit of an efficient supervisor should bring adequate stimulation and guidance and still give the teacher a chance to use her own initiative.

JUDGING A TEACHER

If a supervisor answers the following questions after a class-room visit she is quite likely to have a safe estimate of the teacher:

1. Does the teacher know the subject matter?
2. Is she more interested in subject matter than she is in the child?
3. Have pupils a normal interest in "what happens next"?
4. Does the teacher utilize those interests which show up spontaneously in a class?
5. Does she stimulate and guide actively without domineering it?
6. Do her questions stimulate real mental activity? Does she refrain from answering her own questions?

7. Does the teacher recognize individual differences but is there plainly a "minimum essentials" requirement?

RELATIONS TO THE PRINCIPAL

The music supervisor should lead the principal to see that he should feel responsible for making a definite contribution to the success of the music. He should be encouraged to accompany his music supervisor to all rooms. Here he secures a view-point and first-hand information which are valuable to the school.

The principal should be encouraged to supervise music as he does other subjects in his building. Does he insist on the teacher making preparation for her music lesson as she does for any other lesson? If the supervisor sees to it that music functions in all building activities, the principal will be very likely to back the music department.

CRITICISMS OF SUPERVISORS

Criticisms of supervisors have been many and violent. Some feel that supervisors are too despotic for this democratic age; others feel that inspection is too large a part of the supervisor's work; and others feel that the music supervisor does not keep up with the trend of educational technique. Every supervisor should be alert to these criticisms and be honest enough to welcome constructive criticism.

Supervisors are sometimes criticised for stealing good things as they may see them in their class room visits and then introducing them as personal contributions. It is always wise to give credit to the teacher who is responsible for the contribution, for such a procedure will encourage other teachers to contribute.

THE SUPERVISOR'S MEASURE OF HIMSELF

A supervisor should take as careful a measure of his own work as possible. Let him ask himself these questions:

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A cantata for Soprano, Alto and Baritone Chorus
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As twilight falls the caravan reaches an oasis, the guard is posted and prayer finished when a band of Bedouins attempt a surprise attack on the oasis which is repulsed and peace settles over the camp. A Song to the Moon heralds the rising queen of night.

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Attention is called to two features of this cantata; its melodic charm, notably in *The Singing Bird*, and the modest range of its vocal line, particularly of the alto part whose lowest note is "c" below the staff.

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4. Do I have a definite mission for every visit in the class-room?
5. Do teachers and pupils enjoy my presence in the class-room?
6. Do I secure the co-operation of pupils and patrons in music activities in the community?

A SUPERVISOR'S RECORD

If a supervisor is truly anxious to know his weak points as well as his strong points he should make for himself a record of the division of his time in preparing courses of study and lesson plans, class-room visitation, teachers meetings, individual conferences and in community activities closely related to school duties. Such a record is far more dependable than general impressions and memory. It will go far toward eliminating waste and will be likely to react in increasing the confidence of the superintendent in his supervisor.

While a supervisor must not look for appreciation of himself there must be a mutual confidence and trust between him and his superintendent. He must never accept opposition as personal and must always respect authority in his superior officer.

It is most important that the supervisor does not lose confidence in himself, for faith in his vision and his superintendent's faith in him will do more to keep his faith intact than anything I know.

TRAINING IN SUPERVISION

Supervision is a comparatively new profession and music supervisors have given all too little thought to the technique of supervision. Many who have adequate training in music fail to hold the

respect of the teachers they are supervising because of their lack of knowledge of modern educational psychology and their awkwardness in handling pupils and teachers. That the teachers' confidence may be gained and held, the supervisor should strive for thorough mastery of the theory and practices of teaching. He must be intimately acquainted with the problems and practices of the class-room. Teaching methods are good only as they arouse desirable activities in the pupils.

Burton makes this statement: "A minimum of from three to five years teaching experience is necessary for supervision. This gives an easy familiarity with class-room procedure without which the confidence of the 'supervised' can not be expected. But experience has no monopoly on success; 'there are just as many poor teachers among the older teachers as among the younger.'"

When the music supervisor spends as much energy and time in perfecting his technique in supervision as he does in perfecting his technique in music teaching, public school music will enrich the lives of tens of thousands where it is now reaching the thousands.

CONCLUSION

In closing let me say that probably the most important task of the supervisor is to see his job as a whole and to devise the wisest plan for carrying forth each phase of music development in the schools and community.

Too many supervisors forget that they are employed to make music a vital force in the community. The supervisor who is really efficient decides which music activities in the school are most important for every child and which activities come under the heading of specialized training for the gifted. Though he may have in his mind a plan which covers the entire development of music in the

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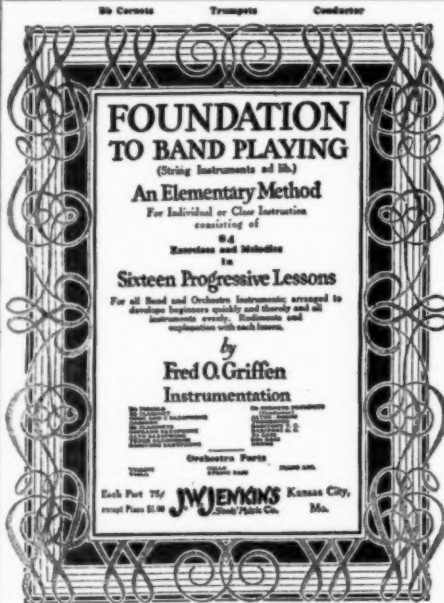
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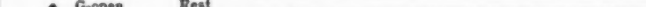
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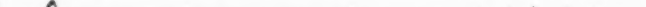
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N. B. Following from Gustav Saenger's review of this work, which appeared in "The Metronome". Mr. Saenger is recognized as authority upon anything of a musical nature.

The two essentials of the elementary and high school band are a good director and a good method of instruction. It is not reasonable to expect that every director in the country will be equipped with a complete knowledge of every instrument in the band. Therefore, the method of instruction must be ready to serve as teacher and textbook when the occasion arises. It must be concise and graphic, never involved, and thoroughly

practical. It must place particular emphasis upon the rudimentary knowledge of each instrument and it must progress far enough to lead the band to some degree of proficiency in ensemble playing.

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schools he must put first emphasis on the phases of music which serve *every* child.

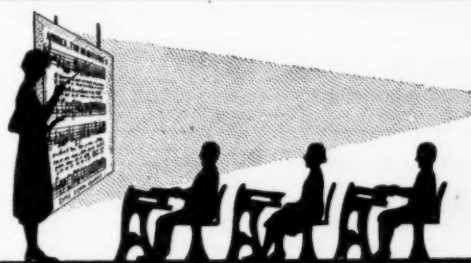
Suppose you go into the community as a new supervisor, and find that the children sing with bad tone, cannot read music, have never heard good music, and because of these conditions there is no interest in the subject. What is your first duty to the community? Is it to teach facts about music and develop skill in reading music, or is it to awaken and stimulate joy and interest? If your first approach to your teachers and children is as a sight-reading technician, there is very little hope of your arousing the desired interest. Music has not been put into the school curriculum to develop skill, though skill comes as a by-product. Leading educators who are not musicians expect music in education to function in directing emotions and training taste.

Let us think out the solution of your problem. You appreciate the fact that you must arouse interest quickly. You must introduce music to these children as a thing of beauty to be enjoyed and not as something to be struggled with. The singing of beautiful songs in a beautiful manner will bring results immediately, and the hearing of beautiful music which is suitable for children will bring joy without years of preparation. With this musical background and an awakened love and interest in the subject it is possible to develop the desired skill easily and naturally, later.

I beg to take issue with a certain supervisor who says, "There is just one way to become acquainted with and enjoy music literature and that is to learn to read it." I should hate to believe that the only persons in my city who appreciate symphonies are the persons who can read symphony scores. I hesitate to deny the great joy of music to those who seek it as a spiritual need even though they do not know one note from another. On the other hand I know a sight-singing special-

ist to whom music means so little that when the great Detroit Symphony Orchestra was brought to his door he didn't feel the urge to hear it.

When we as music supervisors fulfill our obligation as public servants, "Music for Every Child and Every Child for Music" will be more than a slogan. When that day comes not only will interest in music and respect for it be universal but music will be a tremendous spiritual force in America.



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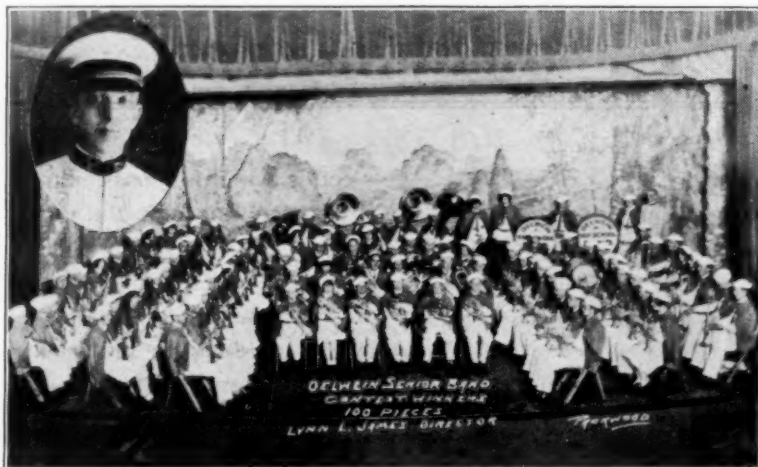
VACATION days for most of us are over and we are entering again into a busy school year. As I write I am surrounded by a mid-summer temperature which, after twelve weeks in the North and East, where the temperature was seldom much above freezing, seems, to say the least, a bit oppressive. There are, however, many compensations, and after driving some 7000 miles through a dozen or more states, and having the privilege of seeing many, many old friends, I feel that I am ready for anything that may come during the school year of 1927-1928.

The opening days of school always look and seem like the busiest we have ever known, but I sincerely hope that even in your busiest moments this coming seven or eight months, there will never be a time when you will be too busy to think, talk and write about our first biennial meeting in Chicago, next April 16 to 20, inclusive. As I met public school music people this summer (and all musicians seem to be interested in public school music) from all parts of the country, I was gratified to find that they are all talking enthusiastically about the 1928 meeting, planning to attend, and anxious to assist in any and every way possible. This is, indeed, gratifying, and if as the weeks go by our enthusiasm increases, we shall surely have a great gathering at the Stevens Hotel on Michigan Boulevard, Chicago.

THE PROGRAM

Try as best one may it is difficult to keep the programs of a great National

meeting within the possibilities of human endurance, but it is the purpose of the Board of Directors, which, with the President, is responsible for the program, to offer a minimum number of subjects which represent the problems of all parts of the country, and thus make it possible for all to attend a maximum number of events. For example, there is no more important and vital question before us all today than the one which involves the "*School Administrator and the Music Program*" in the schools. Closely allied to this, and in some ways responsible for certain conditions, is the one which has to do with "*Music Credits for College Entrance*", and still another of just as vital importance is the question which school administrators are asking of us, and which we have so often asked ourselves, "*What are the Objectives of School Music, and How are They to be Evaluated?*" We musicians and teachers have been discussing these questions among ourselves for a long time, and it is our purpose to invite to the Chicago meeting a number of educators, superintendents, principals, college and university men and women, and others who will tell us some frank things to our faces: WHY the music program in the schools does not occupy a more dignified place; WHY music is not recognized in a more liberal way by the colleges; WHY there is so little unity in our standards of thought, action and results in school music. This should be good for our souls, and, if we are honest with ourselves, good for school music throughout the land. Three successive afternoons



Evolution via the EDUCATOR

November 8, 1926, Mr. Lynn L. James, Bandmaster of the Band shown in the above remarkable cut, wrote us as follows: "Have lost all count of the number of Educator No. 2 I have in use. Suffice to say, they are so far ahead of anything I have ever found in my teaching experience, that I would hardly know how to get along without them; and when I tell you that at present I am teaching SEVEN HUNDRED instrumental pupils, you will realize I must use teaching methods which will produce results. The EDUCATOR sure does it. Simple; understandable and practical: That is The EDUCATOR. For home study it is interesting and playable, and for unison class work in large or small groups, it is my honest opinion unequalled. It is the best aid to the instrumental teacher I have discovered and I will gladly tell others of your good work."

(Signed) Lynn L. James.

June 30th, 1927, Mr. James writes: "My two year old 100 piece Band won first in N. E. District Contest, and lost by ONE POINT at State last Saturday. The State winners have been playing seven years. We had the largest Band there and the youngest organization in years. Cordially yours,"

(Signed) Lynn L. James.

All honor to him where honor is due. We are not trying to borrow any of the glory due Mr. James and his great achievement with a young Band. These two letters came unsolicited, and you can see the short time it took him to whip his Band into Prize Winning form. The EDUCATOR is given credit by him, as a great aid. You may not be fortunate enough to have a Lynn L. James at your head, but even if you have no Leader, you can organize a band with the EDUCATOR. At different times we have published unsolicited testimonials from Prize Winners in different State School Band Contests. We have others on file which will be published from time to time.

Mr. LEADER—The Evolution of your Band from the primary stage to a finished organization via the EDUCATOR is a positive certainty—not an experiment or a remote possibility. Not alone GLORY but financial advancement awaits your good judgment.



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will be devoted to the above subjects, in general meetings with no other events scheduled.

The morning sessions will be devoted largely to sectional meetings, but only two or three sections per morning at the most; all held in the headquarters hotel, where those who desire may attend more than one without losing more than two or three minutes time. We have endeavored to search out the topics which are most important to everyone; important because they are problems of every school system. Here, too, those having in charge these group meetings have been requested to avoid " 'tis and 'taint discussions", but rather to present the subject in so practical a manner that its value and lessons may be at once apparent.

There will also be ample opportunity for school visitation, and those who wish to do so will find many places in and about Greater Chicago where the music work in the schools will bring them a great inspiration. In connection with this feature of the Conference, which is first in importance with many, a special bulletin will be published, showing the places where schools may be visited, the exact time one may expect to see a certain type of work, and exactly how to get to the place. In a great city like Chicago this is important, as much of one's time might be wasted in losing the way. In this respect, the Stevens Hotel Headquarters of the Conference will prove to be ideal, as practically every meeting during the week may be held within its walls.

The Chicago committee, of which Miss Louise Hannan is the chairman, has been at work on Conference matters for several months. Miss Hannan's committee is composed of people who are actively engaged in school music in Chicago and some of the cities in close proximity to the metropolitan district. Theirs is not

an easy task but they promise that the Conference shall remember for a great many years the first Biennial Meeting in the "Windy City", both for the quality of the programs and for the cordial hospitality which they will extend to us all.

It is expected that the program will be in condition to be printed in the December issue of the Journal, and in rather complete form. Your president needs and asks for the co-operation (active, not implied) of each and every member of the Conference. Presidents of the four Sectional Conferences have already done much to encourage us in our efforts and it is believed that from every section of the country there will come to Chicago a larger number of people than have ever attended a meeting of the National Conference in the past.

A NEW SECTIONAL CONFERENCE

One of the most encouraging things that has happened this fall is the receipt of a letter from Seattle, Washington, bearing the good news that during the meeting of the N. E. A. in that city this summer, a Northwest Music Supervisors Conference was organized completely, with officers ready for work, purposing to provide a splendid representation from that part of the country in the membership of the National in 1928. The new Conference includes Washington, Oregon, Montana and Idaho. The Conference was started with twenty charter members and a meeting will be held this fall, when members to the National Conference Board of Directors will be elected and plans made for a membership campaign. This is most encouraging, and provides one more section of the United States with an organization which will undoubtedly give school music a great impetus in those states.

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Marvel at Progress

"Your promises to the school and to the individual members of the band have been faithfully fulfilled. The progress has been a marvel to many of the people in the community." H. F. KELL, Supt., Lake Mills, Wis.

Put It Across

"Some people took your promise of a playing band being guaranteed in a few weeks as a joke, but we put it across and are still keeping up the good work." J. M. CANAAN, Supt., Wonevoo, Wis.

Started with 25—Now Have 50

"In September there were not five boys or girls who could play. We started with 25 and since then the band has doubled and more are coming in all the time. The band has played in public three times and we are more than satisfied with results." E. D. BROWN, Prin., Cambridge, Wis.

MEMBERSHIP CAMPAIGN

First Vice-President John C. Kendel has already started his membership campaign which we expect to enlist close to 5000 in the National Conference for 1928. Working through the executive officers of the several Sectional Conferences it should be possible to come in touch with every supervisor and teacher of music in the country. Each group has the proper machinery ready to put under motion as soon as the rush of the opening days of the school year is over. Membership in the National in 1928 means membership in a Sectional Conference as well, and if all former and present members of the National, Eastern, Southern, North Central, Southwest, and the new Northwest Conferences will take it upon themselves to send their renewals (\$3.00 is the fee) to their own treasurer, a vast amount of time and labor will be spared the membership committees.

There are many who believe that a new era is about to dawn in school music, for which we are all thankful. The work of the National Conference and its members during the past decade has been fraught with many difficulties and discouragements, but keeping honestly and everlastingly at it has brought results, and Music can no longer be denied. The School administrator is ready and eager, possibly for more than we can deliver in the quantity and quality desired, but with this encouragement we shall take new hope and work more diligently.

I bespeak for the first Biennial Meeting of the Music Supervisors National Conference to be held in Chicago, at the Stevens Hotel during the week of April 16, 1928, your heartiest co-operation. WILL YOU MEET ME THERE?

Yours for service,
GEORGE OSCAR BOWEN,
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The Sectional Conferences

EDITOR'S NOTE: Miss Pauline A. Meyer, second vice-president and editor of the Eastern Conference, speaks for all of the sectional conferences in the following message. Substitute the name of your own conference, and take her message to heart.—P. J. W.

OUR GREAT OPPORTUNITY

This year marks the beginning of a new epoch in the history of the Eastern Music Supervisors Conference. With the adoption of the biennial plan of meeting, and the National Conference in Chicago in the spring of 1928, we can, for the first time, feel ourselves part of a great national body of music supervisors, all working toward the same goal—"Music for every child; every child for music." It is an inspiring thought this. At the Chicago meeting, East and West, North and South can, for the first time, join hands and voices in a movement that cannot help but be a mighty force for greater achievement.

I have always been rather proud of the fact that I happened to be one of that small group of people who attended the preliminary meeting at Nantasket Beach, at which the plan for the first Eastern Conference was launched. Since then, most of us present at that meeting have been loyal and active members of our conference. The year the National Conference met in Philadelphia was a critical one for the Eastern Conference. With the National Conference so near, it was difficult for many of us to decide whether to go to the Eastern or the National meeting. With most of us, loyalty to the Eastern Conference won, and as a result our Conference has continued with in-

creasing power until it culminated last March in the inspiring meeting at Worcester. We are proud of our loyalty to the Eastern Conference, even while we have been members of both bodies, but today we can have a still greater pride in the fact that loyalty to the Eastern Conference means also loyalty to the National. We cannot work for one without working for both.

With the vision before us of the power for good which lies in our unitedness, of the breadth and scope of our purpose, every member of the Eastern Conference cannot help but feel impelled to go to the Chicago meeting, if it is at all possible. It will be expensive, of course, but as we think of what it will mean to us, it seems as though it must surely be worth every bit of sacrifice we may make. So let us plan *now* to go to Chicago in the spring, so that the Eastern Conference may indeed join hands with all others in a mighty gathering which will eventually send the gift of music to every boy or girl in our great country.

HOW LONG DOES A CONFERENCE LAST?

—o—

One of the tragedies of life is man's forgetfulness. Our memories are peopled by shadows which grow ever fainter. The urgent Present presses so closely that it all but obliterates the outlines of the Past. Yet, by a conscious attempt to brush aside the importunities of the Present, we may often cause impressions from the Past to live again with almost their first vigor. For this purpose, we have been blessed with memory.

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You came away from the Worcester meeting with new ideas, fresh enthusiasm, greater courage for your daily task. How long did they last? Did the pressure of daily routine soon crowd them from your consciousness, so that the new ideas were laid aside, the fresh enthusiasm dulled, and the fine courage clouded with doubt and anxiety? Or has the memory of that splendid meeting lived through the stress of commencement activities, through the relaxation of summer enjoyment, into the beginning of this school year? Do you remember your thrilled response to Albert Stoessel's inspired conducting? The memory of that must communicate itself through you to your high school glee clubs. Do you remember Herbert Witherspoon's address? Then your pride in your profession will never let you sink into a narrow rut. Do you remember what Dr. Leavitt said about "Myself and Other People"? Then you cannot be guilty of arrogance nor unconsiderateness.

And if you don't remember, there is the Book of Proceedings designed to help your memory. Read it! Now, at the beginning of this school year, read it, so that you may live again in the spirit of the Worcester Conference, and so that those splendid three days in March may last long into the fall and winter of 1927.

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STOCK TO CONDUCT AT BIENNIAL

PRELIMINARY arrangements have been made for the gathering of the National High School Orchestra at the Chicago Biennial meeting. The organization work will be in the hands of a committee headed by J. E. Maddy of Ann Arbor, to whom all applications of membership should be sent. The size of the orchestra will be the same as that which performed at Dallas, and Mr. Frederick Stock will act as conductor at the rehearsals and concerts.

The program will include Rienzi Overture, by Richard Wagner; Symphony No. 5, by Tschaikowsky; Valse Triste, by Sibelius; Praeludium, by Jarnefelt; and the Nutcracker Suite, by Tschaikowsky.

The visiting players will be housed at a "Loop" Hotel in Chicago under adequate chaperonage. The expense of participation will include railroad fare (conference rate) and meals.

Application blanks may be secured from J. E. Maddy, Box 31, Ann Arbor, or from the National Bureau for the Advancement of Music, 45 West 45th St., New York City.

The closing date for entry will be January 10th, and precedence will be given to early entries.

—o— NATIONAL ORCHESTRA SUMMER CAMP

The proposed National Orchestra Summer Camp is assured for the coming sum-

mer by the liberal support of the music trades and publishers. Through the courtesy of the Aeolian Company and the National Bureau a prospectus booklet is being mailed to all music supervisors and superintendents in the country, explaining the complete plan, with application blanks accompanying. If you do not receive one of these booklets by October 1st, copies may be had by addressing Mr. C. M. Tremaine, Director National Bureau for the Advancement of Music, 45 West 45th St., New York.

The Camp will be located near Traverse City, Mich., and will be conducted eight weeks during June, July and August. The membership the first summer will be limited to 300 players, comprising the instrumentation for a symphonic band in addition to the National Orchestra.

One of the features of the camp will be weekly outdoor concerts on the Camp property and tentative arrangements have been made to have Frederick Stock, Ossip Gabrilowitsch, Howard Hanson and Edwin Franko Goldman as guest conductors.

The camp expenses will be met by means of scholarships amounting to \$300 each the first summer. A candidate may be entered by any school providing a scholarship fund is available in that community or elsewhere. Selection of players will be made on the basis of musical ability, character and qualities of leadership. Scholarships have already been subscribed by the Aeolian Company; Carl Fischer, Inc.; Oliver Ditson Company;

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Gustave Schirmer; Teachers' College, Music Education Department, Columbia University; The National Association of Band Instrument Manufacturers; The J. L. Hudson Company, of Detroit; The Detroit News, and others.

Players may be entered for both the Summer Camp and the Chicago event, if they so desire.

NATIONAL ORCHESTRA AND BAND CONTESTS

The success of the State and National School Band contest movement has led to the establishment of a fund by the Musical Merchants Association to be used in the development of State and National School Orchestra contests. The orchestra contests will be conducted along the same general lines as the Band contests and both will be handled by the Committee on Instrumental Affairs of the Music Supervisors National Conference in co-operation with the National Bureau for the Advancement of Music.

Booklets containing outlines of contests and rules may be had from the Na-

tional Bureau for the Advancement of Music, 45 West 45th St., New York City.

PIANO CLASS COMMITTEE APPOINTED

Acting on the recommendation of the Instrumental Committee, the Board of Directors of the M. S. N. C. authorized President Bowen to appoint a committee on Piano Class instruction to serve as a sub-committee to the Instrumental Committee. The purpose of this Committee is to foster the development of piano classes in the schools, through making a study of existing conditions and making available the results of this study with recommendations; also by formulating certain ideals or standards by which results may be measured. The committee consists of Otto Miessner, T. P. Giddings, Osborne McConathy, Hazel G. Kinscella and Ruth Curtis, with C. M. Tremaine acting as secretary. Communications to the committee may be addressed to Mr. C. M. Tremaine, 45 West 45th St., New York City.

SCHOOL BAND CONTESTS

The remarkable growth of the state and national school band contests is one of the outstanding recent developments in school music. Below is printed the list of contest material for the current year,

chosen by the Committee on Instrumental Affairs. Full details concerning these contests may be had from the secretary of the committee, Mr. C. M. Tremaine, 45 W. 45th St., New York City.

CONTEST MATERIAL

Each of Classes A, B and C will play four types of composition at the state contests, and a similar program will be followed at the national:

1. A warming up march, not to be judged.
2. An assigned composition.
3. One composition to be selected from a list of twenty prepared by the Committee on Instrumental Affairs of the Music Supervisors' National Conference.
4. Two well-known numbers to be prepared for playing in unison with other bands in its class.

Class A assigned composition:

"Finlandia." Tone Poem by Jean Sibelius. Published by Oliver Ditson Company, Boston. (Full conductor's score published).

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Class B assigned composition:

"Queen of the Night." From Babylon Suite by Justin Elie. Published by Carl Fisher, Inc. (Full conductor's score published.)

Classes A and B selective list:

(Roughly classified as to difficulty, number one being easiest).

COMPOSITION	COMPOSER	PUBLISHER	ADDRESS
1. Prelude	Jean Beghon	Carl Fischer, Inc. (Full conductor's score published)	62 Cooper Sq., N. Y. C.
2. Die Loreley Paraphrase	Nesvadba	Carl Fischer, Inc. Gilmore Band Lib. No. 10	62 Cooper Sq., N. Y. C.
3. "Under the Cuban Flag" from Cubaland Suite	Sousa	Carl Fischer, Inc. ABL No. 4	62 Cooper Sq., N. Y. C.
4. Two Oriental Sketches	Cecil Burleigh	Oliver Ditson Co. (Full conductor's score published)	178 Tremont St., Boston
5. Hymn and Triumphal March from "Aida"	Verdi	Oliver Ditson Co.	178 Tremont St., Boston
6. Athens the Beautiful	DeLuca	C. L. Barnhouse No. 927	305 First Ave., Oskaloosa, Ia.
7. The Bohemian Girl Over- ture	Balfe	Oliver Ditson Co.	178 Tremont St., Boston
8. Polish Dance No. 1	Scharwenka	Carl Fischer, Inc. M.B.J. No. 115	62 Cooper Sq., N. Y. C.
9. March of the Toys	Victor Herbert	Carl Fischer, Inc. No. 387	62 Cooper Sq., N. Y. C.
10. Invitation a la Valse	Weber	Carl Fischer, Inc. M.B.J. No. 48	62 Cooper Sq., N. Y. C.
11. Mignon Overture	Thomas	Carl Fischer, Inc. M.B.J. No. 64	62 Cooper Sq., N. Y. C.
12. "Young Prince and Young Princess" from Scheherazade Suite	Rimsky-Korsakow	Carl Fischer, Inc. M.B.J. No. 293	62 Cooper Sq., N. Y. C.
13. Caucasian Sketches	Ippolitow-Ivanow	Carl Fischer, Inc. M.B.J. No. 232	62 Cooper Sq., N. Y. C.
14. Largo from "New World" Symphony	Dvorak	Carl Fischer, Inc. Gilmore Band Lib. No. 37	62 Cooper Sq., N. Y. C.
15. Andante Cantabile from 5th Symphony	Tschaikowsky	Carl Fischer, Inc. Gilmore Band Lib. No. 38	62 Cooper Sq., N. Y. C.
16. Introduction to Act III, "Jewels of the Madonna"	Wolf-Ferrari	G. Schirmer, Inc. Compendium No. 30	3 E. 43 St., N. Y. C.
17. William Tell Overture	Rossini	Carl Fischer, Inc. M.B.J. No. 44	62 Cooper Sq., N. Y. C.
18. Second Hungarian Rhapsody	Liszt	Carl Fischer, Inc. M.B.J. No. 63	62 Cooper Sq., N. Y. C.
19. "Dance of the Hours" from La Gioconda	Ponchielli	Carl Fischer, Inc. Gilmore Band Lib. No. 7	62 Cooper Sq., N. Y. C.
20. Oberon Overture	Weber	Carl Fischer, Inc. M.B.J. No. 81	62 Cooper Sq., N. Y. C.

Massed bands (Class A and B) will play the following numbers:

COMPOSITION	COMPOSER	PUBLISHER	ADDRESS
1. Gate City March	Weldon	F. C. Menges	10115 Flora Ave., Cleve- land, O.
2. March "Fighting Bob"	J. B. Cook	Ludwig Music Co.	Cleveland, O.
3. Grandioso March	Seitz	Roland F. Seitz	Glen Rock, Pa.
4. 136th U. S. A. Field Ar- tillery	Fillmore	Fillmore Music Co.	528 Elm St., Cincinnati,

And the following numbers from The Carl Fischer Concert and Operatic Band Book: "The Lost Chord,"
"Carmen Selection" and "Tannhauser March."

Class C assigned composition:

"Prelude" from Suite Ancienne, by Henry Hadley....

Published by Carl Fischer, Inc. (Full conductor's score published).

Class C selective list:

(Roughly classified as to difficulty, number one being of least difficulty)

COMPOSITION	COMPOSER	PUBLISHER	ADDRESS
1. Shades of Night	Franklin	Edw. B. Marks Music Co. No. 323	223 W. 46 St., N. Y. C.
2. Serenade d'Amour	von Blon	Walter Jacobs, Inc.	120 Boylston St., Boston
3. A Japanese Sunset	Deppen	Sam Fox Pub. Co. No. 14	201 The Arcade, Cleve- land, O.
4. Clair De Lune	Thome	Carl Fischer, Inc. No. U799	62 Cooper Sq., N. Y. C.
5. War March of the Priests	Mendelssohn	Emil Ascher Pub. Co. No. B61	1155 B'way, cor 27 St., N. Y. C.
6. By the Waters of Minnetonka	Lieurance	Carl Fischer, Inc. A.B.L. No. 1	62 Cooper Sq., N. Y. C.
7. The Mill	Jensen	Carl Fischer, Inc. M.B.J. No. 264	62 Cooper Sq., N. Y. C.

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COMPOSITION	COMPOSER	PUBLISHER	ADDRESS
8. Dreams	<i>Wagner</i>	Carl Fischer, Inc. U.B.J. No. 1338	62 Cooper Sq., N. Y. C.
9. Chant sans Paroles	<i>Tschaikowsky</i>	Carl Fischer, Inc. No. U1254	62 Cooper Sq., N. Y. C.
10. Heart of Harlequin	<i>Drigo</i>	Carl Fischer, Inc. No. U1566	62 Cooper Sq., N. Y. C.
11. Serenade Badine	<i>Gabriel-Marie</i>	Cundy-Bettoney Co. No. 303	106 Chestnut St., Boston, Mass.
12. Serenade	<i>Toselli</i>	Boston Music Co.	Boston, Mass.
13. The Flatterer	<i>Chaminade</i>	Cundy-Bettoney Co. No. 254	106 Chestnut St., Boston, Mass.
14. Poupee Valsante	<i>Poldini</i>	Carl Fischer, Inc. No. U1076	62 Cooper Sq., N. Y. C.
15. Lustspiel Overture	<i>Keler-Bela</i>	Carl Fischer, Inc. No. U519	62 Cooper Sq., N. Y. C.
16. Harmony Queen Overture	<i>Coate</i>	Rubank, Inc. Victor Band Series No. 94	1322 W. Congress St., Chicago, Ill.
17. Turkish Patrol	<i>Michaelis</i>	Carl Fischer, Inc. U.B.J. No. 1358	62 Cooper Sq., N. Y. C.
18. Scarf Dance	<i>Chaminade</i>	Carl Fischer, Inc. M.B.J. No. 125	62 Cooper Sq., N. Y. C.
19. Nuvida	<i>Claypoole</i>	Edw. B. Marks Pub. Co. No. 292	223 W. 46 St., N. Y. C.
20. Mirella Overture	<i>Gounod</i>	Carl Fischer, Inc. M.B.J. No. 28	62 Cooper Sq., N. Y. C.

Bands in Classes C and D may participate in the massed performance with bands in Classes A and B if they prepare for same by learning the numbers listed for this massed playing. Bands in Classes C and D may be combined for the massed playing of the following:

The Project March	<i>Fillmore</i>	Fillmore Music House	528 Elm St., Cincinnati, O.
The Booster March	<i>Klein</i>	Fillmore Music House	528 Elm St., Cincinnati, O.
Tenth Regiment March	<i>R. B. Hall</i>	Carl Fischer, Inc.	62 Cooper Sq., N. Y. C.

Class D required composition:

Londonderry Air—Arr. by M. L. Lake—Carl Fischer, Inc., 62 Cooper Sq., N. Y. C. No. U1559

Class D selective list:

(Roughly classified, as to difficulty, number one being of least difficulty)

1. Cabaletta	<i>Lack</i>	Cundy-Bettoney Co. No. 445	106 Chestnut St., Boston, Mass.
2. The Lost Chord	<i>Sullivan</i>	Emil Ascher Pub. Co. No. 129	1155 B'way, cor. 27th St., N. Y. C.
3. Dio Possente (Cavatina from Faust)	<i>Gounod</i>	Cundy-Bettoney Co. No. 481	106 Chestnut St., Boston, Mass.
4. Indian Dawn	<i>Zamecnik</i>	Sam Fox Pub. Co.	201 The Arcade, Cleve- land, O.
5. My Heart at Thy Sweet Voice	<i>Saint-Saens</i>	Walter Jacobs Inc.	120 Boylston St., Boston, Mass.
6. The Herd Girl's Dream	<i>Labitzky</i>	Walter Jacobs Inc.	120 Boylston St., Boston, Mass.
7. Rosita	<i>Dupont</i>	Sam Fox Pub. Co.	201 The Arcade, Cleve- land, O.
8. Berceuse	<i>Godard</i>	Walter Jacobs Inc.	120 Boylston St., Boston, Mass.
9. Twilight	<i>Cesek</i>	Carl Fischer, Inc. No. U1560	62 Cooper Sq., N. Y. C.
10. The Gentle Dove	<i>Bendix</i>	Walter Jacobs Inc.	120 Boylston St., Boston, Mass.
11. Coeur Brise	<i>Gillett</i>	Carl Fischer, Inc. No. U1580	62 Cooper Sq., N. Y. C.
12. Song of India	<i>Rimsky-Korsakow</i>	Carl Fischer, Inc. U. B. J. No. 1501	62 Cooper Sq., N. Y. C.
13. Song Without Words	<i>Mendelssohn</i>	Carl Fischer, Inc. U. B. J. No. 1216	62 Cooper Sq., N. Y. C.
14. Au Moulin (The Mill)	<i>Gillett</i>	Carl Fischer, Inc. U. B. J. No. 503	62 Cooper Sq., N. Y. C.
15. Determination Overture	<i>Al Hayes</i>	Fillmore Music Co.	528 Elm St., Cincinnati, O.

Or any number from the Class C list.

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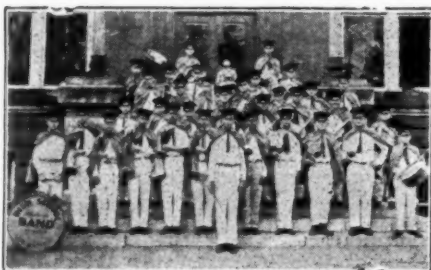
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AT THE Detroit meeting of the Board of Directors of the Music Supervisors National Conference, a resolution was presented and passed authorizing the appointment by the President of a Committee on Vocal Music Affairs, this committee to promote a piece of work similar to that of The Instrumental Committee of the Conference. In accordance with the resolution, President Bowen has appointed the above committee representing respectively the North Central, the Southern, the Southwestern, and the Eastern Conferences, Mr. Osburn being the member-at-large representing the National Conference.

The general aim of the work of this new department of the National Conference is to promote greater interest in vocal music on the part of both the schools and the community and to raise the standard of vocal performances in the schools. Its first work will be (a) to select the program for the High School Chorus which will be assembled for the National Conference in Chicago next spring, and (b) to arrange for the program of the Vocal Music Section, which will be one of the new features of the Chicago meeting.

The scope of activity of this committee is almost without limit. It may be considered, however, under specific heading, viz.: The vocal training of prospective school teachers and of teachers already in service; the education, along vocal lines, of school heads and of the community, etc.

Below are listed some of the phases of

public school music which in the minds of the committee are deserving of consideration and attention at their hands:

1. Voice classes in the Senior High School.
2. Assembly singing.
3. Student leadership of choral organizations.
4. Vocational music.
5. Kindergarten music.
6. Music Clubs (vocal) in Junior and Senior High Schools.
7. Contests of Vocal Organizations.
8. The adolescent voice.
9. Conservation of the child voice.
10. Selection of material, including operas and operettas.
11. Vocal organizations for the teachers in the elementary schools.
12. Vocal musical preparation of the grade teacher, to include, in addition to her own proficiency, a knowledge of the child voice, material, interpretation, standard of tone-quality, etc., etc. More time for music in teacher training institutions!
13. Placing of vocal music on an academic basis in the secondary schools, in anticipation of the further step of attaining recognition (crediting) of vocal music by the colleges.

The committee will welcome suggestions from all supervisors as to work needed. It considers its work most vital, since vocal activities touch one hundred per cent of all school children; and it is anxious to function wisely and well.

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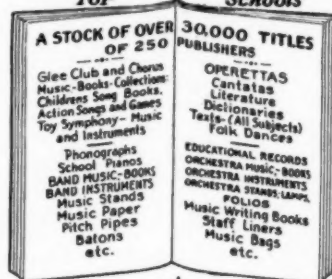
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MUSIC AT THE SEATTLE CONVENTION, N. E. A.

AGNES WINN

*Director of the Division of Classroom Service,
National Education Association; Washington, D. C.*

EDITOR'S NOTE: It is gratifying to note that music education, which was so significantly stressed at the recent meeting of the Department of Superintendence, was given a prominent place on the program of the N. E. A. in Seattle in July. We are grateful to Miss Winn for her kindness in reporting this meeting for JOURNAL readers.

SEATTLE set a high standard in the excellence of the music it offered to the 10,000 visitors who attended the sixty-fifth annual meeting of the National Education Association in July. The convention opened with a vesper service on Sunday afternoon at which the Seattle Amphion Society furnished a pleasing musical program. On Sunday evening the famous St. Olaf's choir gave a concert which thrilled the audience with its tonal quality and with the beauty and spiritual interpretation of the selections.

Miss Letha L. McClure, director of Music in the Seattle public schools, ably assisted by the other members of her staff, was in charge of the music for the convention and furnished musical features for thirty different occasions. The best local talent gave their services. The music from the schools was a fine example of the development of musical talent among children. This consisted of high school bands, high school orchestras, high school ensembles and trios, and an all-city grade school orchestra. When one considers that the convention was held the third week after the close of school it is a remarkable testimony to the spirit that prevails throughout the Seattle school system that every child was in his place at the appointed hour. The emphasis that was placed upon music at the Seattle meeting is a matter of gratification to those leaders who have blazed the trail in public school music and to those

who believe that good music is the greatest moving force in the life of a people.

—o—

THE PAGEANT

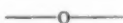
The most spectacular feature of convention week was the pageant "Forest Trails" in which 10,000 children took part, including a large chorus and band. The pageant is an interpretative vision of the natural features of the Pacific Northwest—the majesty of the mountains, the glory of the glaciers, the teachings of the trees, the records of the rocks, the song of the streams and the friendliness of the flowers. Nature Lover imparts these secrets to Youth with the hope that he will forever love, cherish and preserve the natural beauties of our country.

The words of the text are taken from the writings of the great naturalist, John Muir. The interpretation was conceived and arranged by Jessie B. Merrick and is portrayed through the free natural rhythmic expression of the children. The music was furnished by a combined band from the high schools. Among the selections played for the interpretative work were: Sinding's "Rustle of Spring," Selection from Grieg's "Peer Gynt Suite," MacDowell's "To a Humming Bird," Poldini's "Waltzing Doll" and Kroeger's "March of the Indian Phantoms."

The pageant was given on Wednesday evening under the open sky at the University stadium overlooking lovely Lake Washington and the snow-capped mountains. It would be difficult to imagine a more charming setting. The most impressive scene of the pageant was the final episode, the glacier, when the ten thousand children poured into the wide open

spaces of the stadium and moved with precision and responsive spirit to form a magnificent glacier. The grandeur of the scene was enriched by the colorful costumes amplified by brilliant lighting from giant spot lights.

As an introduction to the pageant, the cantata "Three Springs" by Paul Bliss was artistically sung by a chorus of 1,000 voices selected from the glee clubs of the city high schools.



THE DEPARTMENT OF MUSIC EDUCATION

The Department held a luncheon conference on Wednesday, followed by an afternoon session, both of which were in charge of Miss McClure, local chairman. Frances Dickey Newenhan of the University of Washington Public School Music Department presided at the luncheon and introduced the speakers. The occasion was enlivened with songs by the Chamber of Commerce Chorus and also by the Grade Club Chorus.

A toast, "The Chamber of Commerce and Education" was given by Frank E. Willard, assistant superintendent of the Seattle schools. Mr. Willard said in part:

The Chamber of Commerce and the schools have common interests that invite sympathetic understanding. The present organization of social life is making industry and education more and more interdependent. As a result education has become less academic and more sensitive to social welfare than formerly. Its direction is determined more and more by the activities and needs of community life.

The Chamber of Commerce has made considerable impression upon the young people of this city through its literature and through its members' council. Pupils have visited the council meetings in order to observe and report; many have come to provide music, and have remained to listen. Through their own assemblies and group meetings, they are somewhat prepared to

appreciate the meaning of such a gathering. The members' council represents to them the pent up energy, the industry, the ability, and the initiative that drive this industrial life forward.

Reverend J. Ralph Magee, a trustee of the Chamber of Commerce, responded to Mr. Willard's toast. He pointed out that one of the great signs of the idealism of America is the increasing interest of so-called practical men in the cultural elements of education. He spoke of the appearance of the eight Seattle high school orchestras in successive weeks at the Chamber luncheons as an evidence of this interest. "The Seattle Chamber of Commerce has even been outstanding in the support of the school building program and all other progressive movements in connection with the schools," he declared. In referring to the work of the Department he said:

How unfinished would be our modern schools without their musical training. It is one of the joys of all parents that their children are given a sufficient amount of musical instruction so that they at least know some of the rudiments and have a little appetite created for further progress.

Speaking on the subject assigned to him, "Hobbies," Powell J. Fithian, director of public school music, Camden, N. J., declared that a very fine line, a mere gesture of a line, is drawn between his vocation and avocation. Mr. Fithian closed by saying:

My vocation is putting things across and my avocation is the pleasure I derive from seeing them land. As with sculptor and the block of granite—chipping off the rough edges and developing the best there is in boys and girls, is both my vocation and avocation. Fellow teachers, we are in a glorious work. Do we fully appreciate and enjoy our opportunity?"

The afternoon session was opened with greetings from the president, George L. Lindsay, director of music education in the Philadelphia public schools, who paid

tribute to the work of Miss McClure, chairman of the program committee and her assistants. Musical numbers were given by an instrumental ensemble from the high schools, by a girls' chorus and by Miss Elgia Dawley, a member of the Seattle Civic Opera. Dr. P. P. Claxton, former U. S. Commissioner of Education and now superintendent of schools, Tulsa, Oklahoma, was the first speaker. He said in part:

Music is the most used and the most practical thing in life. Civilization has marched to music. It is consolation, inspiration, joy. Material things are valuable only as we can subordinate them to the cultural. Too many people are swallowed up in trade.

He further stated that music need not cost any more than any other subject if organized properly, with reasonably large classes as in the platoon system. In speaking of the music in the schools of Tulsa he said that out of the six hundred teachers in the corps there are forty-two trained music teachers.

"Recognition of Music Education in the Public School—A Necessity" was the subject of an address by George L. Lindsay, the president, from which we quote:

The fact is well established that the study of music in the public schools is of an importance at least equal to that of any other subject on the program. Many great teachers, from Plato down to Charles W. Eliot, have declared that the use of good music is the greatest moving force in the life of a people; that the study of vocal and instrumental music develops a mental alertness and calls for a complex response of co-ordinated power which no other subject affords. When we look about us and observe the rapt attention that is given to performances of our great symphony orchestras, choral societies, and grand opera companies; when we realize the part that music plays in forming the life philosophy of the people, through the influence of their own participation, or by listening to music re-created by the radio and reproducing instruments, we should pause

and evaluate the phenomena of rhythm, melody, harmony, and tone color in its relation to life, whether it be jazz with its burlesque of the good and beautiful, or real music with its inspiring uplift.

It is the duty of the music supervisor and teacher to prove that the study and right use of music in school life will make a permanent impression on the life of the school and community. This duty includes not only the obligation on the director of music education to prepare himself to be an expert in the subject, but also to exploit the results of the school music activities developed under his direction in order to convince his school superintendent and board of education of the value of music.

The following officers were elected for the department to serve for the year 1927-28.

President, Thadeus P. Giddings, Supervisor of Music, Minneapolis, Minn.

Vice-President, Estelle Carpenter, Supervisor of Music, San Francisco, Cal.

Secretary, Esther Sather, Supervisor of Music, Everett, Wash.

Before the meeting adjourned, Mr. Lindsay made a strong plea for the forming of a permanent organization of the music supervisors in the Northwest. As a result a group of those interested met on Thursday morning and formed the Northwest Music Supervisors Conference. Miss Letha L. McClure was elected president.

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WHAT WE MAY EXPECT FROM TESTS AND MEASUREMENTS IN MUSIC EDUCATION?

FREDERICK J. WORK

Bordentown, N. J.

NOTE: The report of the Research Council which was published in the JOURNAL for May, 1927,* gives a balanced statement of the present status of Tests and Measurements. That report will doubtless stimulate much discussion. The article printed below was prepared by Mr. Work in amplification of certain aspects of that report. Mr. Work is best known to musicians by the significant original-source collections which he and his brother John have made of negro spirituals.—P. W. D.

FOR SEVERAL years educational psychologists have assiduously applied themselves to the task of uncovering the weaknesses of our educational system and suggesting methods for improvement. By so doing they taught us much of individual differences, objectives of education, the wisdom of adapting our curricula to the needs of the child, better methods of instruction, and many other essential facts regarding various subjects in the school program. But for some reason they have done little to improve the status of music instruction. Only recently have a small group of scientists and educators begun to investigate school music activities.

Music as a desirable school subject has not been sufficiently studied by school authorities. Possibly it has been poorly taught and little understood.

The teacher is not wholly to blame for this condition of affairs. Most of the time she does not know the objectives of her grade, nor does she clearly understand the methods of imparting

musical knowledge. Our text-books vary greatly in methods of approach, subject matter and aims. We are now faced with the difficulty of finding for music its rightful place in the curriculum, and with the necessity for refining our teaching methods. What steps shall we take to help us in these matters?

When a physician makes a professional visit he is first a diagnostician, later a physician. Perhaps his diagnosis is not an absolutely correct one but it furnishes him with an hypothesis on which to work. If we, as teachers, follow his procedure we will first find and isolate the troubles. This can be done by asking ourselves a question and then diligently seeking the answer. In analyzing the situation we should ascertain what the child is supposed to know in a certain grade, how much of this he really knows, and what his musical abilities are. After finding the answer we are in a position to fit the course of study to his needs, and adapt the training to his nature. This information can be obtained only through the use of some device which will give us at least the approximate truth. To supply such a device is the aim of the tests and measurements movement.

Consider the matter of native endowment. Children have different capacities for musical growth. Should we try to force a child equipped with meager native ability to keep pace with one whose abilities are twice as great? Should we

* Tests and Measurements in Music Education; Research Council Bulletin No. 7; 15 cents per copy singly or 10 cents per copy in quantities of ten or more; obtainable from the editor.

compel a child to study violin or piano whose motor response is unusually slow? Assuredly not. If not then we must know what his capacities are. Here a good innate capacity test is useful. This test cannot measure the more complex traits, such as emotionality, nervous and mental stability and the like, qualities one must possess to a great degree if he is to insure his success in any musical activity; but it will make certain possibilities known.

We also have achievement tests. These are almost indispensable for reckoning progress. Prof. Kwalwasser in his volume, "Tests and Measurements in Music", gives us some very valuable information on this subject. An achievement test of which he is the author was given to more than 4,000 pupils in five cities "nationally prominent for their superior work in music"; it appeared that only one key signature was known by more than 50% of eighth grade pupils and that "skill in reading from notation is not acquired by grade school children to any considerable extent." This in face of the fact that the Research Council of the Music Supervisors National Conference says the sixth grade attainments should be the "ability to sing at sight, using words, a unison song of hymn-tune grade; or using syllables, a two part song of hymn-tune grade; and the easiest three part song; these to be in any key. . . . Also knowledge of the major and minor keys and their signatures." Perhaps all of us would discover what Prof. Kwalwasser did if we measured our pupils.

We need, also, to know what music appreciation is and how much factual knowledge is necessary for its attainment. The writer is a teacher in a vocational institution of high school academic standards. Our pupils come from many towns and cities situated near metropolitan centers. When they first enter school

very few have any knowledge of notes and note values. If asked what phases of music are taught in the schools from which they come, the answer is "appreciation." Upon examination it is found that they have frequently spent a year preparing for a memory contest. This is a worthy objective but it may not result in appreciation. The children frequently know nothing of the selections except the names, and show little enjoyment in the music itself. They enjoy popular songs

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much better. With these high school pupils I must begin at the bottom. Some day by the use of measurements we may know just what appreciation is and what correlation there is with musical knowledge. This is much-needed information.

If one were to study the standard musical texts he would realize how greatly opinions differ as to what should be taught, how and when. There is appar-

ently no generally accepted standard on which to base our teaching. This may be for the best. It gives us a great variety of material from which to select. What would be fitting for one section might not be for another. This is not stated as a fact for nobody knows the truth of the matter. We do know, however, that the aims of the different grades are different in these texts. How can we tell if a standardized course of study is desirable? Here again a good standardized test given in all sections of the country with results tabulated and interpreted by a trained statistician would probably help solve the problem.

There are still other ways in which testing would be useful. Administrators need it as a device for rating the teachers' efficiency. But these tests must be carefully interpreted. While they are valuable devices they are not infallible. Testers and builders caution us to learn thoroughly "the mechanism of the instruments of precision that we may use them correctly". For if music is to retain a place in our educational system it must undergo the same treatment other subjects have experienced.

SUMMARY

Tests and measurements are valuable in that they furnish us the means of collecting data which will help us in solving the following problems:

What the child's musical abilities are.
What he should know in a given grade.
How much of this he really does know.
How nearly he is working to his capacity.

The advisability of standardizing the course of study.

The refinement of our teaching methods.

What should be taught.

What kind of work the teacher is doing.

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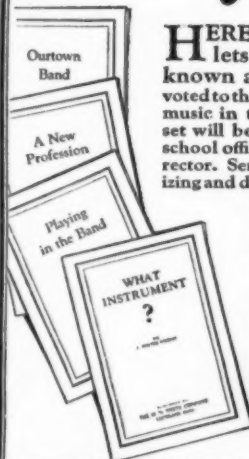
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Book and Music Reviews

Conducted by WILL EARHART, *Director of Music, Pittsburg, Pa.*

NOTE: The reviews below touch upon only a small part of the publications received in the long period that has elapsed since the last preceding number of the JOURNAL was issued. Many works from various publishers remain to be discussed. They will be reviewed at the earliest opportunity.—W. E.

Rudiments of Music—C. H. Kitson. (Oxford University Press).

Some years ago the Oxford University Press published a book, *The Evolution of Harmony* by C. H. Kitson. All who read that singularly powerful and illuminating work will know without being told that Mr. Kitson, who is Professor of Music in the University of Dublin, moves in the present lesser venture, with the ease and captivating deftness of a juggler.

The topics usual in such a book are, of course, treated, and in much the usual order, but with a power of comprehensive and clear presentation that could hardly be surpassed. A still greater difference, perhaps, is that the active mind of the scholarly author extends the significance of each fact far beyond the usual range. For instance, in the first chapter, entitled "Pitch of Sounds, Clefs and Staves," such topics as the German usage with respect to B and B-Flat, the derivation of syllables from Guido's hymn, the range of the various voice-parts, the American use of the C-clef for Tenor parts, Short Score, and the clefs used by viola, 'cello, the members of the trombone family, etc., are succinctly included. In the remaining eight chapters similar breadth prevails; yet there is no rambling or loss of perspective. To make for further completeness and practical worth, this big little book concludes with fourteen pages of pertinent questions, covering the gist of all its nine chapters.

WILL EARHART.

* * *

McDonough-Cheve Method of Sight Singing—Anne McDonough, 2107 Walnut St., Philadelphia.

We quote from the preface: "The lessons outlined in this work have been developed through many years' experience with the Philadelphia Public Sight Singing Classes and are largely an adaptation and condensation of the Cheve Method."

There are 65 lessons in the book, and 22 pages of well selected material for supplementary reading and recreational singing are

added. Various phases of work such as Intonation, Time, Ear-Training, Solfege, Theory and Part-Singing are consistently studied, in wise distribution and coordination, throughout the entire series of lessons. The introduction of Part-Singing, in particular, is a noteworthy feature. At the close of the very first Lesson—Lesson 1—in which a large amount of ground is cleared in an exemplary manner, the pupils are presented with two two-part exercises; and these are so easy and so naturally arrived at that they will, I predict, be sung with the greatest satisfaction, and with an effect in musicalizing the students that seems quite incommensurate with their modest musical pretensions. Later, of course, three-part and four-part exercises and songs appear, sometimes in the form of rounds, with the result that as a pupil masters staff-notation, he also reaps his reward in the singing of part-music, and ends with his hearing and musical feeling developed.

It may be too hasty a generalization, but the most distinctive and valuable feature of the book seems to me to be this ready and constant utilization of increasing knowledge and power in the production of something that sounds like music. It is technique applied: and while the technical matter is unusually wisely organized and presented, the orientation toward music given it is of still more moment.

The book is excellent for high school, college and public classes in sight-singing.

WILL EARHART.

* * *

Hansel and Gretel—Adapted from the opera of E. Humperdinck and A. Wette by Berta Elsmith. (C. C. Birchard and Company).

Somewhat more than a year ago these columns carried an enthusiastic commendation of a new operetta for children, "The Cobbler and the Elves," by Berta Elsmith. It was significant that that publication was put forth as "The Elsmith Series, No. 1," and all who became acquainted with it rejoiced over the implied promise in the caption. The present work fulfills the promise. It is "The Elsmith

Series, No. 2." In size and significance, but not in motive or workmanship, it surpasses its predecessor. It is more than another work for public performance by children. It represents an idealistic and consecrated effort to provide a new range of genuine art-works for children—works in which the children will not dishonestly and artificially mouth words and mimic scenes that are foreign to them, to the delight of a craning, laughing group of adults who think the artificiality funny instead of ghastly, but works in which the child discovers to himself and others, in all simplicity and sincerity, the wonder, the depth, the poetry, the thrill of existence as lived by a child. Why do we not know that a child has big moments—moments of wonder, of ecstasy—over unutterable things?

The reader knows "Hansel and Gretel," but was it not an inspiration to think of it for children, and a courageous and beautiful thing to labor faithfully, without losing vision, until the work was triumphantly done?

I cannot go into detail, but the work is as praiseworthy in detail as in the major conception. It is enough to say that no item in connection with music, text, costumes, scenery, or action has been overlooked, nor has any such detail been passed by until the practical working of it under the conditions imposed was assured.

WILL EARTHART.

* * *

Counterpoint for Beginners—C. H. Kitson. (Oxford University Press).

Like the author's *Fundamentals of Music*, this little book contains an incredible amount of information for its size, presented without confusion. It discloses, too, the facile power that comes only to those who have won through learning to mature wisdom.

While there is originality of treatment at times, the book contains no startling novelty of method, and is the better for that. Its object is to give a maximum of instruction to those who will study counterpoint for but a

short period, and yet provide a basis that will serve well those who go further. This objective is well attained.

Counterpoint relaxed from academic rigidities that characterized the old strict counterpoint is taught. In an Introductory Note that is earnest, almost eloquent, the author affirms his belief in the great value of vigorous contrapuntal discipline and pleads most convincingly for the modifications in treatment which he is about to adopt. That Introductory Note is well worth reading. For the teacher or the finished contrapuntist it is the most interesting part of the book. The author's repugnance to teaching a style that is now dead, his deliberate disinclination, on the other hand, to swing at once to the extreme of free counterpoint, his shrewd observation upon the validity as well as the utility of a sound harmonic grounding as a preparation for the study of counterpoint, his use of two and three parts simultaneously in simple counterpoint, and the nature of his relaxations of academic rigors will all call forth quick approval from most teachers. The pupil can hardly be expected to understand equally well his good fortune, but even he must surely appreciate his blessings when he reaches the proof of the pudding in Chapter VIII, "Applied Technique."

WILL EARTHART.

* * *

Additional Exercises to Elementary Harmony—C. H. Kitson. (Oxford University Press).

The book of exercises is issued in response to requests of many enthusiastic readers of the author's *Elementary Harmony*. The object, of course, is to give the pupil the power that comes only through ample practice. It should help to save more students from that failure which arises when pupils or teachers mistake knowledge about music for musical power.

WILL EARTHART.

* * *

Song Interpretation—W. S. Drew. (Oxford University Press).

The full title, found inside the book, is *Notes on the Technique of Song Interpretation*. If the reader then looks further, expecting to find prescriptions guaranteed to cure artistic feebleness or pachydermatism, he will be disappointed. The author is far too wise. He says: "I have been guilty elsewhere of making the obvious remark that singing cannot be learnt by reading books, and I now add the slightly less obvious one that it cannot be learnt by taking lessons. . . . The pupil may learn how to sing, but he does not learn to sing." And again: "It is plain that all technique is eventually used

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for interpretation, musical or verbal, so that it may seem unnecessary to talk of the technique of interpretation."

Having thus raised a specter of futility, the author proceeds to write a book that has great utility. Since brevity is necessary, I shall speak categorically. The book discusses vocal procedures, both verbal and tonal, from the basis of a knowledge of physiology, acoustics, and aural effect that is complete and assured; discusses musical effects with a keenness equal to that of Gurney; and cites musical examples with an aptness that reveals a commanding knowledge of musical literature. To find, as in this book, the artistry of a voice teacher resting for some of its principles upon the acoustic researches of Dayton C. Miller, Sir Richard Paget, Bart., of The Royal Society, and Dr. W. A. Aikin (as happens in the chapter on "Theory of Vowel-Sounds"); and to find the chapter on "Rhythm and Emphasis" citing Darwin appositively and disclosing a knowledge of the best thought on the subject that our psychologists have given us, is decidedly reassuring to one who has long since ceased to expect such knowledge in books about voice by vocalists. It is unquestionably a book that all singers should read: and I may add that a delightful style, that has an *allegro* quality, will make the reading as pleasant as it is profitable.

WILL EARTHART.

* * *

On Memorizing—Tobias Matthay. (Oxford University Press).

This is a little pamphlet of only nineteen pages, but it contains much that should be read with interest and profit by everyone who reproduces music. It is No. V of "Six Lectures on Practical Psychology for Music Teachers" by the eminent and much beloved London teacher. This lecture is of such quality as to interest one keenly in all the others.

The title on the cover is not sufficiently inclusive, but the title of the series is enlightening. Possibly the author's psychology is less scientific than his practical observations are wise, but one without knowledge of the preceding lectures is hardly entitled to an opinion. In any case, there is analysis here of the learning process, and shrewd advice to pupils and teachers, that amply justifies my recommendation to all musical people to read it.

WILL EARTHART.

* * *

Music in the Intermediate Forms—Lilian E. Burke. (Oxford University Press).

The author is Professor of Aural Training at the Tobias Matthay Pianoforte School and Wimbledon High School, England, and is the author of "Music in the Kindergarten," "The

Songs of the Children," etc. Her present book offers a course for the education in music of children in the intermediate forms (grades) of English Schools. It is fitted to be primarily in the teacher's hands, but should also, as the author directs, be read entire by the pupils.

It is difficult to satisfy one's ardent desire to give American teachers a true conception of the course outlined, and do this briefly. The English are a mature nation and, like a mature individual, know some things that are still in the realm of discovery for youth. This course, for instance, adopts and blends into a nicely balanced system a number of features which we are exploiting separately. Specifically, ear-training—and that of a kind which evokes joyous recognition and not mere cold perception,—eurhythmic responses, appreciative study of pattern, form and forms (involving the use of much folk-music and classical music), home research for types, essentials of harmony for the amateur, essentials of the history of music's development, and original composition—these are all developed together. Nor can I see but that every bit of this is possible. It would sacrifice some of our insistence on sight-singing, but the compensations in breadth of knowledge and feeling would be worth it: and I am not sure but that sight-singing could be included, and be the better for being casual and properly motivated.

Were space available, I should outline Chapter I as illustrative and evidential. Since that cannot be done, you must take my word for it; or read the book, and then you *will* take my word for it.

WILL EARTHART.

* * *

Schubert—I. The Symphonies—A. Brent Smith. (Oxford University Press).

The attractive series, "The Musical Pilgrim," (may its tribe increase!) is further enriched by this addition. It would be difficult to find a more searching, discriminating, and sympathetic discussion of Schubert's two—or should I say one and a half?—symphonies than is presented here. The author is well qualified by broad musical knowledge to speak with certitude.

A discussion like this is likely to be emotionally too warm or too cold. If Mr. Smith errs, it is on the side of excessive warmth—which, after all, is the better error, if any musical sympathy is to be aroused in the reader. When one reads that the Unfinished Symphony "is without doubt the most justly famous (the italics are mine) and most universally beloved of all symphonic works," and then notes that the C-Major is "the greatest of Schubert's many symphonies," he wonders whether language would be equal to the task were another symphony by Schubert discovered in some musty corner in Graz.

But if Mr. Smith loves Schubert ardently, he does not, one soon discovers, love blindly. There is no rhapsodic quality in the exquisite sensitiveness disclosed by his conjecture that perhaps Schubert wrote the opening theme (basses and 'cellos), the tremulous introduction (strings) and the first subject (oboe and clarinet) of the First Movement of the Unfinished Symphony *in reverse order*. And he is frank to admit, in discussing the development section of this same movement, that "of this intellectual effort Schubert rapidly tires, and falls back upon his extemporary style of writing;" also that a portion "is empty of all detail, and, as far as symphonic development is concerned, is brilliant rhetoric rather than closely-reasoned argument." The author's discussion of the C-Major work is still less given to panegyric.

These "Musical Pilgrim" booklets, the catalogue affirms, set out "to provide students and concert-goers with reliable guides to the classics of a more solid and far-reaching kind than the usual annotated programs." All issues that I have seen fulfill that purpose admirably, and this Schubert book is equal to the best of its predecessors.

WILL EARHART.

* * *

The Oxford Choral Songs—W. G. Whitaker, General Editor. (Oxford University Press).

Nine of these octavos, all bearing the stamp of artistic conscience, are before me. All of them are for male voices. Five are for three parts: tenor, baritone and bass, or tenor and first and second bass.

The advertisement on the back cover states that this series is "of unison and two, three, and four part original songs by modern composers, especially written to words chosen for their high literary value." All the merit claimed is there; but three lovely numbers of these nine are arrangements (by Gerrard Williams) of tunes collected by Cecil Sharp, and one is an arrangement of a Norwegian tune. Some of the music might be done by our best high school male-voice groups—the range is right—but I fear the artistic atmosphere of them is a little too rare. To the competent male chorus they offer novelty as well as exceptional literary and musical interest.

WILL EARHART.

* * *

The Peasant Cantata and The Coffee Cantata—J. S. Bach. (Paterson, Sons & Co., Ltd., Glasgow and London).

What publisher or representative sent these two jocund and captivating works of the great master I am unable to state. Probably it was

the Oxford University Press. In any case I acknowledge gratefully their genial presence.

The two cantatas have been admirably edited, arranged and compiled. "Compiled" is appropriate, because *The Coffee Cantata* is extended by borrowing two choruses and one recitative from two other Bach cantatas. "Arranged" applies because many of the original duet numbers in *The Peasant Cantata* are here arranged for four-part chorus. It must be heartily conceded, however, that these changes are so judicious and sympathetic that no violence is done the master.

Provision is made for presenting either work optionally as a cantata or as an operetta. What an enlightenment as to the nature of Bach would come to most persons could they but attend a staged performance of one of these jolly works!

The English texts are by J. Michael Diack, the musical arrangements and editing by Harry Edgar Baker. The books are bound in heavy paper, attractive in color and design, the pages are open and easy to read, and while typographical errors are not wholly absent, the total impression is one of great care. Parts for small orchestra—the usual strings, and flute, oboe, clarinet and bassoon—are available. For stage performance of *The Peasant Cantata* a small fee is charged, but otherwise rights of performance are free.

WILL EARHART.

* * *

The Ghost of Lollipop Bay—Charles Wakefield Cadman. (Oliver Ditson Company).

Sparkling, effervescent, to be taken between meals as a confection, but a pure and harmless one, is this new operetta by Cadman. The libretto, by Charles O. Roos and Juanita Roos, has much more originality than one dares to expect in an operetta, and is developed vivaciously.

The story deals with the principals and students of two summer schools, the one for girls and the other for boys, situated on opposite shores of Lollipop Bay. Professional courtesy requires that the bachelor principal and his boys visit the girls' school. The amusing strategy by which less formal relations are achieved, to the great satisfaction of the principals and students alike, constitutes the larger part of the dramatic movement.

The music, though interpretive of nothing more than operetta happenings, still bears the mark of the gifted composer. It is light, of course; but melodies and rhythms that no empty scribbler could pen, and effects that no dull mind could invent, spring up constantly from the pages.

As the writers are experienced, the operetta is easy to stage and costume, and requires no

extraordinary vocal or dramatic ability to present effectively. While no such announcement is made in print, the work appears to be scaled for high school or college performers. More mature persons would perform it with quite as much pleasure; but as the scholastic groups named can be relied upon to present it effectively, and as the effort required is comparatively small, the chances are that it will be eagerly taken up by them.

WILL EARHART.

* * *

Octavo Part-Songs—(Oliver Ditson Co.)

Seven part-songs for men's voices, four for women's voices, one action song, unison, for children, and one choral paraphrase for women's voices comprise an interesting list.

The unison action song, with respect to both words and music, is by F. L. Bristow. It is really a brief choral stage-scene, but would need to be transposed to fit young children's voices.

Of the part-songs for women's voices, two "Spring is Here" and "Sleepy Time", are by Charles Huerter, and are for two parts. "Spring Is Here" has the greater strength and originality. Both are dedicated to the Chautauqua Junior Choir, Chautauqua, New York.

In "The Magic Song," Meyer-Helmund, and "An Old Garden," Hope Temple, we have two well-liked compositions done over by Victor Harris for three-part chorus of women's voices.

The choral paraphrase is of Rubinstein's "Reve Angelique." In its new investiture by Samuel Richards Gaines it bears the title "Seraphic Song." It is scored for four parts, women's voices, with contralto solo, violin obligato, and piano, harp and organ in accompaniment. It is a beautiful and most effective piece of work and deserves much more extended discussion and praise than I can give it here.

The part-songs for men's voices average well in quality. Harvey Gaul has a Kiplingesque song of rugged strength, but artistic contours, "A Song of Fellowship." It will probably sell widely—it deserves to—and will thereby raise greatly the plane of the popular. Bryson Treharne's "Maiden-Rose" and Charles Cadman's "Awake! Awake!" will find inclusion in many a repertoire. "Water-Million Time", by T. Frederick Candlyn, arranged by N. Clifford Page, will continue to please. "Strictly Germ Proof" by C. E. Pryor, Jr., is an excellent humorous song. "Divine Praise," Bortniansky, while familiar in part as a hymn, and while very simply arranged, acquires new depth because of the English text (done by Jane and Deems Taylor and Kurt Schindler) and because the arrangement by Arthur Ryder is fine in its simplicity and prodigious in potential effect in the final verse, if an optional eight-part arrangement which Mr. Ryder has there pro-

vided is used. Last, and to my taste best, is "The Nightingale" Tchaikowsky, "English version by Jane and Deems Taylor and K. S.", edited by Kurt Schindler, and arranged by Arthur Ryder. It is a gem, flawless from having received the last touch possible from loving and competent artists.

WILL EARHART.

* * *

Choral Fantasia from Pinafore—Sullivan-Page. (Oliver Ditson Company).

There should be a large field for this work. *Pinafore* will always be loved by the great majority of English-speaking people and performances are perennial. Nowadays, however, the standards of stage-performance familiar to everybody are so high that amateur production becomes a heavy task, with large liability of a failure to be impressive. Then it is a tabloid age, and perhaps what we want and all that we need in the case of a work so well known, is a pungent summary that will call up rich reminiscences. Such a summary Clifford Page's work provides. Cleverly, he has squeezed the richest juice from the work, and put it in a form that ensures its adequate conveyance. Though a few bass notes would require search for singers, high schools should revel in singing this music.

WILL EARHART.

* * *

High School Course of Study in Music—Dr. Earhart, Director of Music in Pittsburgh.

EDITOR'S NOTE: Dr. Earhart does not know this review is being published.—P. J. W.

High School Course of Study in Music is one of the most progressive courses in the country. It was prepared by Dr. Earhart, Director of Music in Pittsburgh, in consultation with the principals, supervisors, teachers, and the Department of Curriculum Study and Educational Research of the Pittsburgh Schools. It is not the mere schedule of classes, or the listing of the material content, that makes this contribution valuable; it is the basic principles under which this course operates that really place it in the pioneer class of definitizing some of the ideals for which music teachers in the schools are striving. Besides the program of the music courses in the junior and senior divisions, there is the valuable description and outline of the music courses in general music-vocal, glee club-chorus, orchestra, band, instrumental technic, melodies and chords, vocal technic, harmony, musical appreciation, and specialized musical technic. Copies, I believe, are available for distribution at twenty-five cents a copy. It is published by the Pittsburgh Public Schools.

SAMUEL G. WAGNER.

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The Story of Music—Paul Bekker. (W. W. Norton & Co.)

Last year the musical world was delighted in "Beethoven", a splendid biography of that master by the author of this book. Close up on the heels of that success, we were fortunate in having this volume brought out by the publisher, proving that Mr. Bekker was not a one-book author. Instead of treating the evolution of music through the biographies of the various composers, Herr Bekker attacks it in a new manner by tracing the story of music through the changes in musical form. Especially outstanding, as points of interest, are his first and last chapters, "How to Approach the History of Music" and "Modern Trends". In each of these remarkable chapters, the author gives us a point of view and a philosophy that it is difficult to equal. It might be stated here that this work is the result of a flattering offer made to the author to give a series of lectures under the auspices of the Southwest German Radio Corporation and to be given at the Radio High School. From this, one can easily see that they were originally designed for school use and are particularly commendable to our use.

SAMUEL G. WAGNER.

* * *

Beethoven—The Man—Andre de Hevesy (Brentano).

Out of all the Beethoven literature with which we were flooded for the past two years, this is one of the ones worth while. We were bored with this biography and that biography, without any attempt being made to understand the subject from a human angle. The authors of most of the volumes were successful in bringing to light many irrelevant facts of Beethoveniana, facts that were mere figures in an eventful life, facts that merely informed us that Beethoven blew his nose in this kind of a handkerchief and liked his wine aged or some other fact that neither added nor detracted from his work as a composer. M. Hevesy does not care so much for that sort of information, and treats Beethoven as a human being red blood and everything. Brentano must be congratulated for the artistic manner in which they have given this book to the public, covers, printing and general make-up.

SAMUEL G. WAGNER.

* * *

Johannes Brahms—Jeffrey Pulver. (Harper & Bros.)

Mr. Pulver is a well-known authority upon musical matters and brings to his readers a real understanding of music and of men. The biography is treated in a purely chronological way, and is a recording of an otherwise uneventful life. I do not feel as though it is necessary to heap superlatives upon this volume

to impress the readers of its high standard; the name Pulver is sufficient to assure it. Mr. Pulver traces Brahms through the "Family Tree" and "Childhood" throughout his whole life and then sums up the real worth of the composer in his chapters "Brahms's Contemporaries: Friends, Antagonists and Protagonists", "Personal Characteristics", and "Artistic Characteristics", the last of these treating Brahms as a pianist, teacher, conductor, and composer. To close it, Pulver has a list of his compositions according to opus number, giving the publisher and date of publication, and contemporary compositions by other composers. This book is one of a series of biographies edited by Sir Landon Ronald, under a series title of Masters of Music, a series which to date includes Wagner, Schumann, Liszt, Bizet, Sullivan, and, now, Brahms, all well worth having.

SAMUEL G. WAGNER.

* * *

Vocal Pedagogy—William B. Downing. (Carl Fischer).

Mr. Downing, Professor of Voice, School of Fine Arts, University of Kansas, is the author of this concise, to-the-point, splendid, little volume. It is the fruit of the experiences in the science of vocal instruction of one who is capable and well suited for the task of both teaching and writing about this subject. Part One contains chapters on everything required in the teaching of voice, physiology, breathing, head voice, tremolo, trilling, diction, interpretation, care of voice, etc., etc. Part Two contains lists of songs suitable for every type of voice and for every occasion. His illustrations for conducting choral works is the only place where there might be any criticism. For instance, he advocate in 5-4 bars beating five separate beats whereas it is customary for conductors to beat two and then three, giving us two accents to the bar. Excluding this small exception, which is merely a difference of personal opinion, the volume is especially helpful to teachers of voice and school teachers.

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From a Music Lover's Armchair—R. W. S. Mendl. (Philip Allan & Co.)

A book by an amateur for the amateur is, in a way, what this small book is. Mr. Mendl makes no pretenses further than presenting these views as his own views and allowing the reader to take them or leave them. It is a sensible way of presenting one's criticism upon musical items. He is fearless, in that he is frank enough to admit that certain popular idols are not his favorites. For instance, he does not feel a bit abashed to admit that Wagner is not one of his ideals; that a liking for jazz does not mean that one has reached the depths of perdition; and that he revels in Beethoven's "Eroica." It is real honesty of criticism, so seldom found in these times, that makes this book especially desirable.

SAMUEL G. WAGNER.

* * *

Terpander—Edward J. Dent. (E. P. Dutton & Co.)

The worst that can be said of this small, 16 mos., book is that there is not enough of it. After reading it, one is so delighted, with its poignant criticism and prophetic outlook, as to wish that there were many more hundred pages. It does not take long to read the book, but it will be a long time before it is forgotten. Get it and read it; then reflect upon it; and if you do not get a dollar's worth of satisfaction I am sure that the publishers will refund your money.

SAMUEL G. WAGNER.

* * *

Creative Effort and Creative Expression Through Music. Francis W. Parker.

The former is a study in education by the Francis W. Parker School, and the latter a special issue of *Progressive Education*, a quarterly review. They are both examples of the creative spirit in children who have been given an opportunity in expressing their emotional reactions. It is the type of work in education that must and will supplant the formal grade of routine study in the public schools. Work

along the lines of these two organizations should be greatly encouraged and followed. The first of these volumes can be procured from the Francis W. Parker School, Chicago, for fifty cents; the second from the Progressive Education Association, Washington, D. C., for sixty cents.

SAMUEL G. WAGNER.

* * *

Psychological Tests of Musical Talent.

Hazel M. Stanton, Ph.D.

Dr. Stanton, Eastman School of Music, believes sufficiently in the reliability of the Seashore talent tests to use it for musical guidance. Results of the test were sufficient for them to feel that all applicants to the school should be subjected to this sensory test and advised whether they shall continue the study of music or be admitted to its study. It is significant to note that in a test given to ninety-nine pupils who were also graded by their teachers and the director, the teachers and directors underestimated the talent of the A and B pupils, as rated by the Seashore test, and overestimated the talent of the C, D, and E pupils, excepting the teacher's rating of the E pupils, both teachers and the tests showing none.

SAMUEL G. WAGNER.

* * *

Beethoven Centennial Symposium.

As a contribution to the Beethoven Centenary, the Musicians Club of Pittsburgh, an organization of school and studio teachers, assigned to its members various titles pertaining to Beethoven upon which they were to write. The results were quite gratifying and fruitful, twenty-eight articles being the outcome. They were published in this booklet by Volkwein Brothers, Pittsburgh's leading music store, and distributed free of charge to anyone requesting it. It is well worth having, and contains many really worthwhile articles. Address your inquiry to Volkwein Brothers, 632-34 Liberty Avenue, Pittsburgh, Pa.

SAMUEL G. WAGNER.

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Pitch and Vibrato in Artistic Singing—Max Schoen, Ph.D.

This experimental study was made by Dr. Schoen while he was at the University of Iowa in connection with his work on his doctorate, and was the first real attempt to evaluate and record scientifically the pitch and vibrato as a technical study. The test was made of five singers' records of Bach-Gounod "Ave Maria". His conclusions are well founded and will form a great aid to those who must advise singers. Dr. Schoen is distributing the article for the price of printing, fifty cents, and they can be procured by writing him, care of Carnegie Institute of Technology, Pittsburgh, Pa.

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